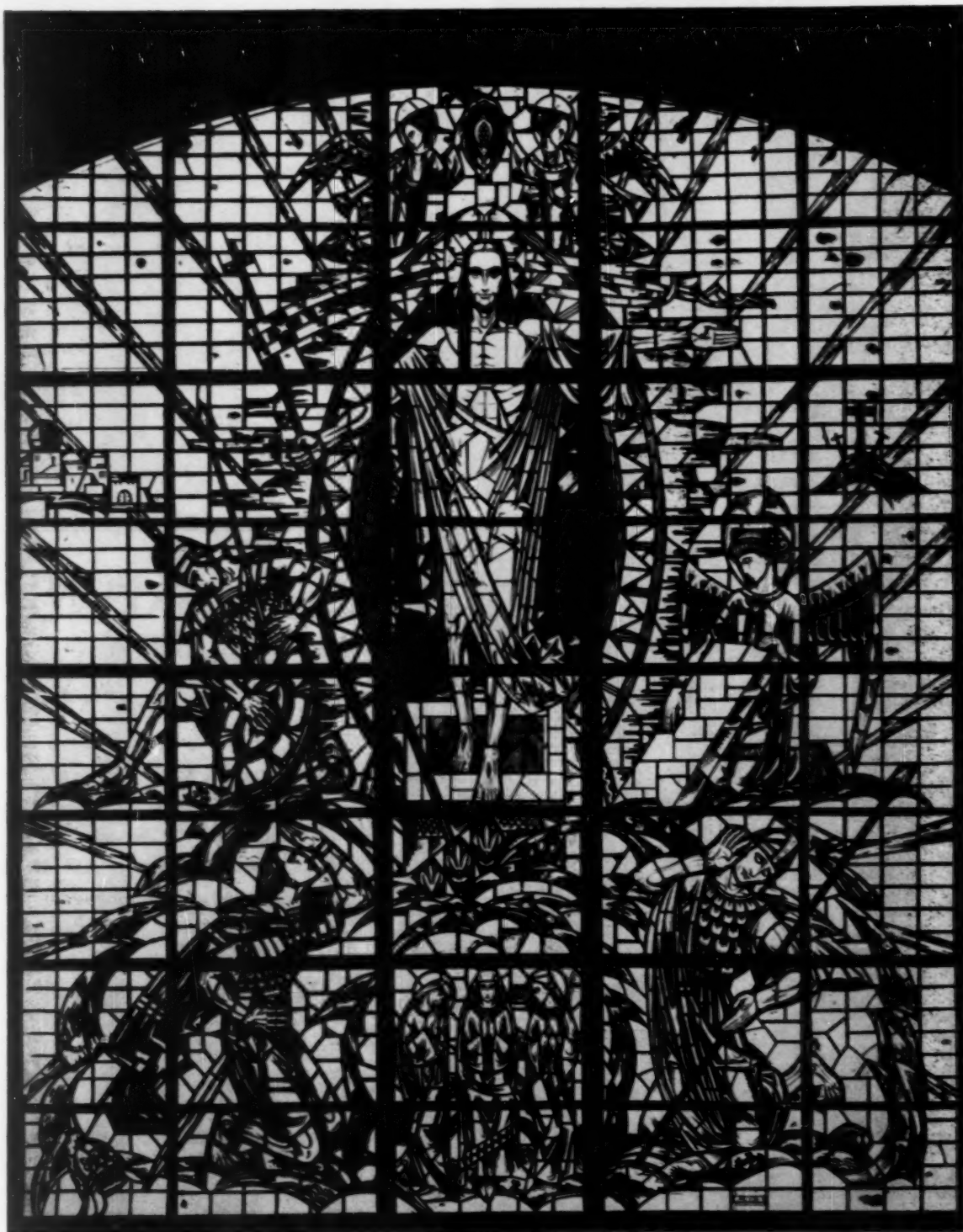


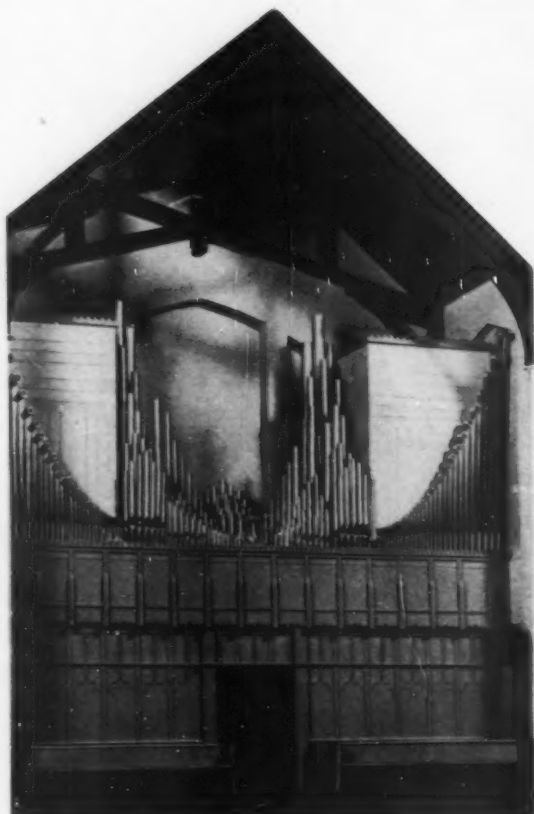
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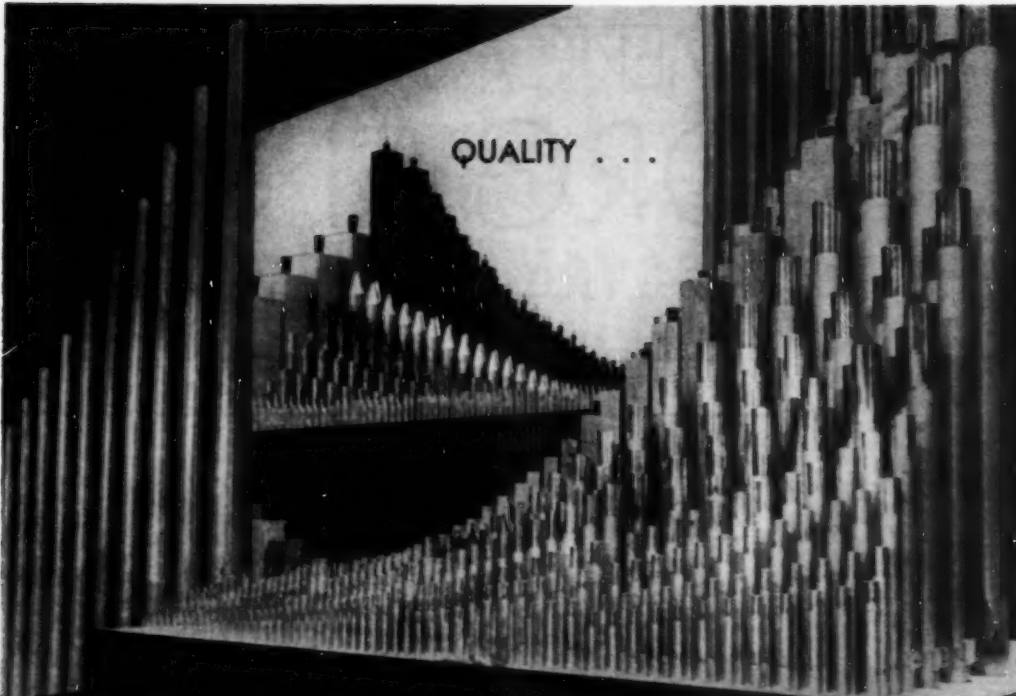
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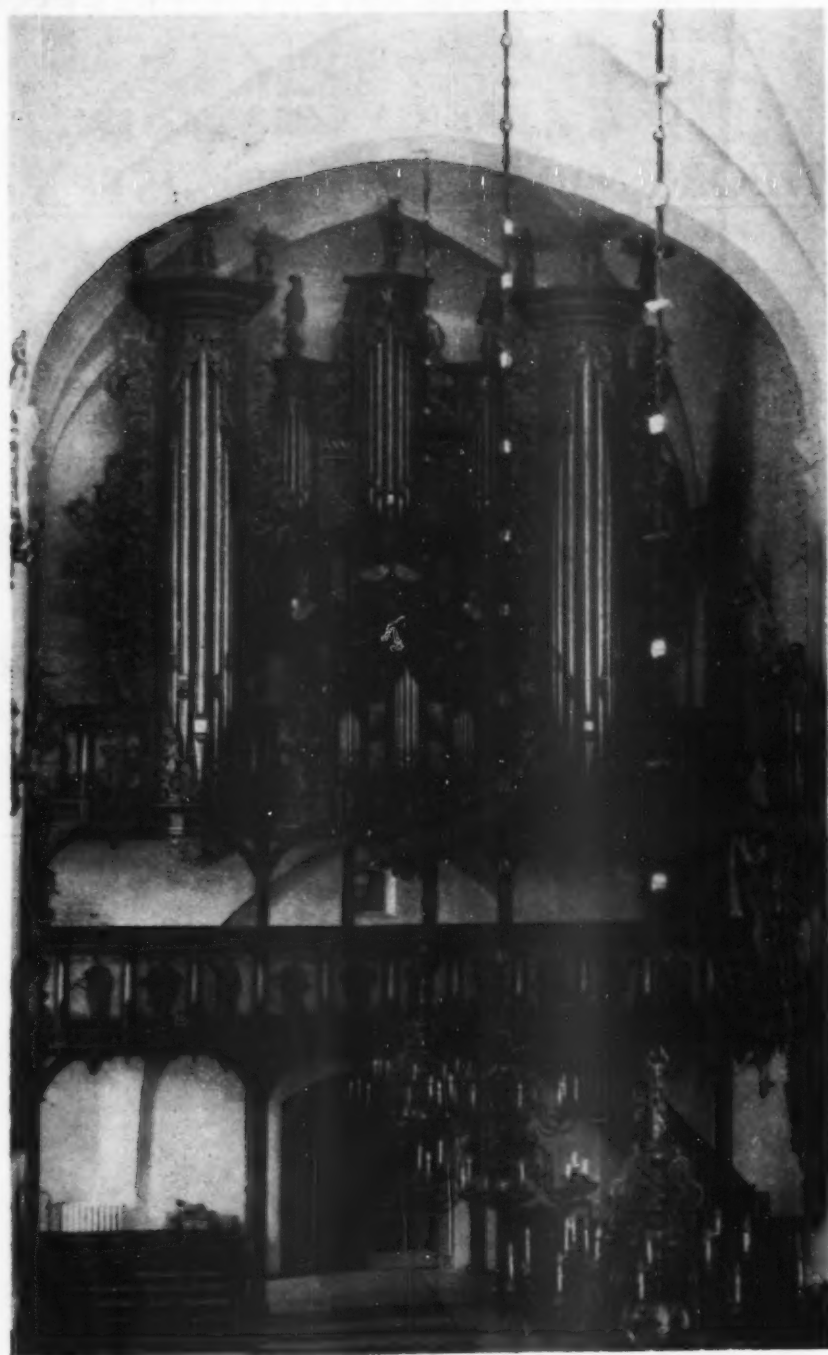
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The American Organist

Windows that Speak and Sing

Horace Greeley Smith

Dr. Smith is President Emeritus of Garrett Biblical Institute. His article, which appeared originally in the December 1957 issue of Church Management, is reprinted here with kind permissions of author and magazine.

Stained glass windows are like the so called speaking pipes in an organ. Strange as it may seem, a number of old fashioned instruments of this kind had many pipes through which no voice or sound was ever heard. They were called show or display pipes, on which the interior decorator often lavished both color and design. The real organ pipes from which flooded the "tides of music's golden sea" were hidden from view and were known as speaking pipes. There were literally hundreds of them, each skillfully made and carefully tuned to sound a particular note and to produce, along with companion pipes, that sweet concord of sound known as organ music. These speaking pipes suggest the real function of stained glass windows.

They are not just a display of color and design, interesting as well as pleasing, to look at. They are not to be taken casually as Peter Bell did the primrose "on a river's brim." "It was a yellow primrose to him, and it was nothing more." These creations are somewhat more than meets the eye or a device to round out an architectural scheme. By their very loveliness they suggest the prayer, "Let the beauty of the Lord our God be upon us." In the last analysis they do something even more than this. They have, as those who hold communion with them long enough to come to know, a story to tell. In fact they sing as well as speak to those who have ears to hear and eyes to see.

Stained glass windows tell their story in two ways. One is emotional and the other is intellectual. Perhaps it will be safer to say that there is a third method, defined as both emotional and intellectual, since it is rather difficult to draw the line between these two. For purposes of our discussion, however, we must attempt to separate these two appeals, and I will mention first that one called the intellectual.

This appeal is presented primarily by the use of figures, symbols, medallions and other similar devices which have been developed through the centuries to convey certain definite ideas. The figures are usually historical—prophets, saints, martyrs, and others who, because of their character, have come to stand for certain qualities of character, thought, or action. The symbols are for the most part familiar. The shepherd's crook is a reminder of what the twenty-third psalm sets forth in lyric language. A ship is emblematic of the church, while a figure of the praying hands suggests "the soul's sincere desire." Almost endless are the number of figures and symbols by which an artist may suggest the lessons of faith, hope, and love.

In fact, in an earlier time windows like these were created in order that those who could not read the written words might see the gospel message revealed in illuminating creations of this character. They had not only a

breath taking beauty, but were also clearly didactic in function. That purpose, in part, still continues. Even the most sophisticated will find increasingly that continued study of the windows pays rich dividends in the way of a larger understanding of our Christian faith. They are like a masterpiece in the realm of art, or a classic in literature, something to be looked at or to be read again and again.

It is clear, however, that stained glass windows have more than an intellectual appeal to offer. They touch the heart and spirit as well as the mind and intellect. They are more than didactic devices to make clear some well defined doctrine. Their appeal is emotional as well as intellectual and nothing is to be gained by arguing which has the priority. Probably it is better to assume that the two belong together in a holy wedlock like "perfect music set to noble words."

By the artistic use of color, the figures outlined in a window become more and more lifelike. In a sense, they come alive as the light shines through them and radiates from them. So also do the symbols take on a new and deeper meaning as they appear in color and are outlined more clearly by the contrasting colors around them. The message of figures as well as of symbols may be enriched and enhanced in this way. The artist in stained glass windows has at his command a great variety of color to widen and deepen his interpretations. These colors are in turn changed from moment to moment while the light that shines through them varies with the shifting shadows caused as clouds drift by between the sun and the windows. They, therefore, are not limited as an infant is with "no language but a cry." Like the organ they have endless combinations with which to convey their "speechless eloquence."

Through the centuries man has assigned definite and specific meanings to different colors. Pure colors have come to be emblematic of spiritual qualities and realities. For instance, red is accepted as the symbol of divine love, but it stands also for sacrifice and courage. Blue, on the other hand, suggests divine wisdom. We apply it likewise to the faithful soul of either sex whom we describe as being "true blue." Green also suggests a note of hope and victory, while white inevitably makes one think of faith, purity, and so on.

It is however when these colors are happily blended that the meaning of what they may convey comes to fullest expression. No color lives by itself alone. Unless associated with other colors, either contrasting or complementing, any color soon becomes monotonous, as does a single musical note too often repeated. However, in the blending of colors, the artist must use great care lest the result be discordant rather than harmonious.

Some colors clash with one another, while other colors

supplement each other, the one bringing out the best in the other. In this respect colors are like human beings in their social relationships. It is said that blue has the quality which brings out the best in any other color when placed beside it. For instance, the red becomes more regal and the purple more royal. We see the blending of colors at its best in the red, white and blue of our flag, or in the purple, white and gold which is found in each and every pansy. Above all we see it in the six fold strand of colors woven together in a rainbow. A little child looking at a stained glass window said it was "just like being inside a rainbow." No higher praise could be given.

Stained glass windows, with their emotional as well as intellectual appeal add something, as someone has said, to each and every sermon and oratorio which becomes a part of a worship service. They do this first of all by helping to create a worshipful setting in which the spoken word and music, be it vocal or instrumental, may be heard to the best advantage. No matter how wonderfully the architect may have done his work in wood or stone, windows of this character seem to add a climactic touch—a quality of undefined beauty to be gained in no other way.

They give a degree of spiritual support that quickens and deepens the spirit of worship. The preacher, the organist, and members of the choir as well as of the congregation might well offer each Sunday morning a little prayer of gratitude for the architect who designed a sanctuary calling for such windows, and for the generous givers who made them possible.

Stained glass, however, makes a contribution in the way of speaking and singing far beyond what they do by adding to the richness of the setting of worship. Let me note first the further help they offer to the preacher. In nearly every church now, whether it is large or small, there is a device known as an amplifier. This picks up the human voice and carries it beyond the normal range. It also enables many whose listening power is dulled to hear the spoken word.

There is a sense in which the windows do something similar to what is done by this mechanical device. All have learned—those who never speak in public as well as those who do—that there is a limit to what can be said in words. The dearest friend will come and say, "I cannot tell you how I feel." True lovers learn early to trust a communion beyond the needs of words to say the things which no words can say. Every preacher and every teacher is acutely aware that he comes quickly to a frontier beyond which it is hard for him to express what is in his mind or in his heart and what he would most like to say if he could.

When the vocabulary of the preacher fails, these windows come to the rescue. They suggest what words cannot formulate and give information about something that is beyond. They present implications of the unseen and the eternal, and give hints of something vaster and greater. They are like the little curly-cue in mathematics which we draw to indicate that this particular figure might be drawn out indefinitely, extending into infinity itself.

So when the preacher has reached the limit of his speech, these windows, like the amplifier, extend the range of his interpretation and make great spiritual realities vivid and certain. They make known "what no eye has seen nor ear heard nor the heart of man conceived, what God has prepared for those who love him." They repeat the prophetic words of promise that God himself will "open the windows of heaven and pour down for you an overflow of blessing." These windows are earthly symbols by which a mind attuned to awareness grasps heavenly realities. They say the words no tongue can pro-

nounce. They suggest truths that are beyond our speech and would escape unless they were expressed in some great artistic creation like these windows.

What these windows do in the field of speech, they do more fully in the realm of music. As a medium of communication, music carries the human soul further along on its pilgrimage into the unseen and the eternal than the spoken word. The melody of music being less sharply defined and having about it a range of emotion that speech lacks reaches heights that the spoken word cannot attain. Witness our reversion to music, instrumental or vocal, in those moments when the currents of patriotism or religion run high and strong.

But music, like the spoken word, soon reaches the point beyond which it cannot go. In the rendition of music the choir will sometimes resort to what is called a "descant" when one group sings higher than the other members. But there is a limit as to how high even the musicians can go. They may sing that they are "climbing higher and higher," but in the end they reach a tonal altitude beyond which none can sing, and none can hear. In a sense the music "trembles away into silence."

It is at this point that stained glass windows come to play their part. They take the person led thus far by music and introduce him into that ineffable world of mystery which cannot be even suggested by a musical note. Someone has said that, and it was an organist who told me this, "stained glass windows are music made visible." Beyond the range of the human ear they play a "symphony of light." One hears as he listens an undertone of the music of the spheres, or an overtone of songs sung by the morning stars proclaiming for all of them together "the hand that made us is divine." Beyond the power of music to express it, these windows bespeak a world of harmony where literally "the skies are not cloudy all day."

The profound but mysterious appeal of stained glass windows, whether they come as a reinforcement to the spoken word or to the sound of music is due largely to a subtle quality of suggestion. These windows do not argue, they do not even say, "Come now, let us reason together." They make no effort to convince. They just solicit the young and the old alike to dream dreams and to see visions. They have anticipated modern psychology with its emphasis on the indirect appeal.

Wise parents are now trained to seek the cooperation of their children without that unhappy direct command. Public speakers are taught to persuade rather than to debate. Even the salesman falls back upon this more subtle procedure. The wife of a world famous playwright wished very much that her husband would put Joan of Arc into a drama, but she knew better than to argue the point. Instead she left around the house photographs of and articles about the Maid of Orleans. Then one day, without any word of explanation, this distinguished author simply announced that he was going to dramatize the fascinating story of this remarkable woman.

Such an indirect appeal as this is all the more effective in a day like ours when men are more or less schooled to resist appeals, especially those that have any quality of emotion in them. They are resolved not to be swept off their feet. A modern congregation is much more difficult to move than one of a hundred years ago. Men quickly brace themselves against the appeal of emotion. They are steeled against a too ready response and do not intend to let anybody "get around them." But no one has built up a resistance to the subtle summons of these windows. They speak as gently as nature itself and

"glide into a man's deeper musings" almost before he is aware of what is happening.

And so stained glass windows speak and sing their way into the mind and heart of those who really see them. Just as some must learn how to listen to music and others how to appreciate art, so most observers must make an effort to really see these creations. They should be studied at different times of the day and on different days of the revolving year for they change with the shifting light of every hour of every day of every season.

For those who will patiently seek to gain all that windows like these have to offer they become a never ending source of joy and satisfaction. Stained glass windows may even do for an onlooker what "one chord of music" sounding like a "great amen" did for an organist. He summed up his impressions by writing that it laid on his "fevered spirit with a touch of infinite calm." Even more, he wrote that:

It quieted pain and sorrow,
like love overcoming strife;
It seemed the harmonious echo
From our discordant life. . . .
It linked all perplexed meanings
Into one perfect peace.

A similar experience in varying degree awaits the one who in the love of beautiful things holds continued communion with stained glass windows. For such a patient and sensitive spirit they both speak and sing.

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NOTES ON BACH—IX

Gilman Chase

This is the concluding chapter of author Chase's work which has, by report to the TAO editorial offices, become required reading in numerous schools of music and organ departments all over the country. The editor is most grateful to staff writer Chase for his diligent efforts to provide enlightenment and help for so many who are devoted to the music of the great master. Mr. Chase has promised further article contributions for TAO pages of the future.

He will continue to report regularly in TAO on music for organ, books, and popular recordings. The Editor

It was our admirable
J. S. Bach who brought the art
of organ playing to its perfection.
—QUANTZ

FOR ORGANISTS

The playing of Bach's organ music involves two problems of primary concern to performers: 1) the constant adjustment of musical pace necessary to fit the acoustical properties of individual churches and auditoria, and 2) the proper selection of ranks of pipes to bring into clearest focus the contrapuntal complexities of his organ music. These are matters additional to the general problems of correct rhythms and accurate realization of 18th century ornamentation.

Unfortunately, organists, along with keyboardists and conductors, are responsible for continuing the false traditions of the past century in the matter of playing 18th century music. It is high time to re-establish a correct tradition based upon 18th century facts as we have them, and to discard 19th century guesses and whims.

Indeed, it is discouraging to hear organists constantly fail to realize the full-color scheme of Bach's organ music because of a century-old barrier of assumed performance traditions. The results are wholly unsatisfactory, musically and authentically. Because of the usual blueprint manner of playing Bach's organ scores today, modern listeners are treated to laboratory samples, black-and-white pen drawings—the rich colorings of authentic realizations being usually absent. What we are allowed to hear of his great music is as colorless and undramatic as a reading of Macbeth undertaken by a high school elocution class—sincere, but utterly uninteresting, and merely a faint echo of the original.

This state of affairs is not due to lack of ability, technical or musical on the part of present-day organists, but rather to a 19th century hangover. Part of the remedy is already in progress. Our best informed organ builders are producing splendid instruments worthy of Bach's music, a type of ensemble incorrectly labeled "Baroque" by the uninformed. The best 20th century instruments possess ensembles of excellent balance, clarity, and a tendency to return to the sweetness of tone which Bach associated with Silbermann's organs and which he referred to as "silver tone." It is heartening to see that actual progress is being made in re-introducing the tracker-action principle as an important means of rectifying a serious error in judgment on the part of unthinking organists and builders.

The introduction of electric action in organs seemed a miracle of mechanical genius at the turn of the century, but it has since turned into a musical bug-a-boo that has all but dethroned the "King of Instruments." Happily, this error is now being recognized, tracker actions are begin-

ning to be employed again, and as a result it is possible to look forward to an era of more musical organ playing and a more general recognition of the instrument and its players by the bulk of the musical world.

TONE SPACING

Because of the tremendous reverberations caused by organ tone battling stone arches, the organist must space his notes and chords to fit and compensate for the degree of time lag in each individual church and auditorium. This time lag is proportionate to the acoustical properties—the kind of surface materials, various archways and alcoves and echo spots, and the placements of the organ pipes and console. Many churches and auditoria are too "live" and many are acoustically "dead." This variance is due mainly to the over abundance or lack of absorption, and this produces an acoustical condition in which good musical performance is quite difficult, if not impossible to achieve. Such situations can generally be satisfactorily remedied with competent technical advice.

The placement of organ pipes and the console is even a more serious matter, for, once they are installed, the original error becomes a very costly procedure to rectify. Through the centuries organ builders have found the ecclesiastical west gallery the most musically satisfactory site for the organ—pipes and console. Their judgment is further confirmed by comparison with the chancel placement for the organ in many Protestant churches. In such instances, the tonal results are most always unsatisfactory due to the necessity of crowding and boxing up the pipes and mechanism to fit space limitations generally imposed by chance measurements. Such results, while not unpleasant, do not allow for complete realization of the instrument's resources.

The past fifty years have seen the almost complete emasculation of the organ. Nobly conceived ensembles of 17th and 18th century instruments were forgotten in a passionate interest in cheap imitations of orchestral sounds, and the instrument was almost completely concealed in the smothering atmosphere of tightly-sealed boxes which could be opened only partially at the organist's direction. On such miserable instruments the organ music of Bach and his contemporaries was impossible to realize in a worthy fashion.

Today, our more progressive organ builders are advancing rapidly towards a restoration of the classic ensembles and individual tone colors so necessary for musical performance of the best in organ literature of any age. (In the course of this organ renaissance certain extremes are inevitable, and in their sincere efforts to release trapped organ tone, these gentlemen have gone to the opposite end and have abandoned the artistic—and perhaps musical—properties of the traditional organ case, in favor of bare, open pipework, uninhibited by any sort of obstruction. Whether this style aids the tonal output or not is questionable. Surely the great organ builders of the past would not have continually employed organ cases if these hampered the transmission of organ tone! Some halfway point between the two extremes—the completely boxed-up and the completely open—seems to be

the logical solution, the happy medium which will protect the pipes from damage and yet not hinder the tone quality.)

The organist, confronted with some of these problems, must adjust his playing to compensate for them if he would produce the ultimate in musical values. John Mills, in his book *A Fugue in Cycles and Bels* (1935) says bluntly: "Musicians as a rule have made little effort to correlate their judgments with physical magnitudes." This is certainly true of most organists who usually judge their performances from what they themselves hear at the keyboard. They seem to ignore the distortions which frequently take place as sound travels about the nave or auditorium. Indifference in this matter is most evident in the performances of visiting recitalists (though most resident organists are also guilty) who are not sufficiently familiar with the individual instrument and the acoustical properties of the building which houses it. Many an excellent piece of organ music has been ruined in performance by being played too rapidly (most frequently this is the case) or too slowly (rarely) to fit the local sound conditions. The only solution of this difficulty is a keen awareness of the problems, and an honest effort by the performer to compensate for them by correct **tone spacing**—effort that sometimes requires great humility of the ego. Virgil Thomson has illustrated this problem in his book **The Musical Scene**:

"I have heard the fugues and toccatas of Sebastian Bach played by organists at the Cathedral of Notre Dame in Paris, which has some of the most complex echoes and reverberations of any building in the world, at tempos twice, thrice, and even four times as slow as those the same organists employ in churches of drier acoustical properties. It sounded perfectly well, too."

Every organist should hear himself "play" from various parts of the auditorium or nave. Naturally, to accomplish this, (and it should be done frequently) requires the services of another performer at the console who will follow the indicated registration and tempi. What an eye-opener this procedure can prove to be! The "listening" organist will discover that tempi he would personally choose as musically correct are often not at all satisfactory away from the console; he will also find that certain chords must be held or shortened in length beyond his console-conceived proportions; that rhythmical silences are of variable time values under varying acoustical conditions.

For the honor of their profession (which in Bach's day was a distinguished one) organists must humble themselves to the point of discarding some of their personal virtuoso displays and whims in favor of musically distinct projections of the music. Ignorance of this vital problem of tone-spacing has been an important factor in the loss of the professional prestige which organists once enjoyed. If only organists would "listen" to themselves, much of this unmusical timing could be done away with, and they might once again earn the position of importance they enjoyed in Bach's day.

REGISTRATION

No other single instrument offers such varied tonal possibilities as the organ, and no single instrument is so laden with gadgets and labor-saving devices which seriously tend to confuse and fascinate the performer so that he is often blinded to his basic consideration—the music. How many valuable student practice hours are annually spent experimenting with these playthings of the modern organ? How many organ stoplists have been deprived of certain necessary ranks of

pipes in order that the organist may have at his fingertips dozens of combination pistons and other non-essentials? It is true that a limited number of such devices are an aid to the performer, but these should never be added to an organ which is lacking in adequate tonal properties.

The present trend towards incorporating the tonal qualities of the "golden age" of Silbermann into contemporary instruments has helped to reduce the gadgets to a minimum by creating adequate tonal groups for each keyboard so that sub- and super-couplers to various keyboards are unnecessary. It is encouraging to note that relatively few consoles are now being built with more than three manuals. Organists and builders have finally become convinced of the uselessness of more than three manuals. Any legitimate organ composition can be satisfactorily performed with no more than three, and the worthlessness of the fourth, fifth, and sixth manual has at last been recognized. There is no organ piece of Bach which cannot be played with completeness upon an adequately designed two-manual-and-pedal organ — Bach never had more than a two-manual-and-pedal organ at his regular disposal.

Organists ought to remind themselves constantly when playing the music of Bach's day, that organ consoles then were not designed for fancy stop manipulations; sub-manual combination pistons were not incorporated; swell boxes with Venetian shades were modern novelties; and the gradual crescendo effect was impossible to achieve, and not related to this music. The organist with integrity will consider these restrictions in his playing of old music. He will set up suitable combinations of pipe ranks on each manual, and then proceed to make the most of the music without regard to the varied tonal colorings too easily available on a modern console. He will have no need for the various swell pedals as these are not required in this music. Bach's organ music was planned in various layers or levels, not in Wagnerian heaves and sighs! It is amazing that the majority of organists (and pianists and conductors) cannot envision music without the constant use of crescendo and decrescendo effects. Some even term the swell pedal "expression" pedals! Musical performance should be based upon an exact understanding and transmission of correct rhythms and phrasings; plus a feeling for *rubato*—these basic matters automatically relegate the swell pedal issue to its inconsequential role in the scheme of musical things, and to those types and periods of music where their use was designed by composers.

This "block" type of registration figures mainly in the Bach preludes, fantasias, toccatas, in all the fugues, and in the Vivaldi-Bach transcriptions. Logically, the Great organ should produce the largest mass of tone, and the Positiv or Swell organ supplying the contrast for the secondary ideas and echo passages. Ideally, these contrasting keyboards should rarely be coupled to the Great, but, unfortunately, many present-day instruments are so poorly designed in tonal properties that often it becomes necessary to couple two keyboards together in order to obtain something like the desired quality of tone needed for a single manual; in such cases the coupled manual becomes useless in itself and a third manual must be used for contrasts.

The Pedal divisions of organs in Bach's day were completely independent of the manual divisions; but today we are forced to use manual couplers-to-pedal in order to realize something of a former majesty. Under these conditions the coupled manual cannot be used for its natural function—it must be reserved for its makeshift job as an adjunct or additive to an otherwise feeble Pedal division.

Many organists have succumbed to a dangerous and

firesome practice of overworking the tonal effects now possible with the wealth of mutation stops which are present in many of our new 20th century organs. Especially is this practice noticeable in the playing of Bach's organ music, which, by some curious theorizing, is thought to require the almost constant use of at least one or more of the upper off-unison registers.

Their constant use negates their musical value. While such ranks as the Tierce, Nazard, Larigot, etc., are of great value in building up the tonal ensembles of the organ—and that is their function—they must be used with caution as color agents in soft combinations. A properly designed mutation, one that actually contributes a voice to the tonal ensemble, is usually much too intense in tone to be used in combination with a gently-voiced flute or string for any extended period of time. Such effects can be employed to musical advantage when regulated with thoughtful restraint. Our "Baroque" performers are given to this indulgence, and perhaps they can be excused for the present because such available tone colors are still novel playthings in this country. However, they should be warned of the monotonous affect such unusual combinations produce when used to excess.

We seem to have abandoned the 8 foot Diapason as an abhorrent nuisance, unfit for individual consideration—and in many organs of the day such an attitude is quite understandable, considering the strident vulgarity of tone generally allotted to this register.

Happily there are a few organ builders today who have done something about this condition, and many modern instruments are blessed with Diapason tone of remarkable beauty—solemn, sweet, and soothing. Such a piece as Bach's *Vater unser im Himmelreich* (*Orgelbüchlein*) provides a perfect medium for displaying the richness and warmth of a fine Diapason stop, drawn singly and employed for the entire piece. There are several other organ works of Bach very similar in texture to this one which can be most effectively realized in the same fashion. Such a practice proves a most useful means of providing tonal contrast to the brilliant ensembles employed for the showier pieces, the preludes, fantasias, toccatas, and most of the fugues.

Occasional retreats to tonal calmness and simplicity prove to be artistically and psychologically sound, just as any ornately designed pattern invites occasional spots of unadorned space to relieve what otherwise might become confused. One need not dwell constantly upon mountain tops for the valleys are pleasant, too, and from there one can grasp the majesty of the peaks.

THE "FRENCH" TRADITION

There exists a curious tradition among French organists, publically vaunted as unquestionably authentic, which should be debunked. These distinguished gentlemen have claimed for many years to possess the authentic manner of playing Bach's music, as handed down from generation to generation from Bach's pupil Kittel. The succession line runs as follows: Kittel, Hesse, Lemmens, Widor, Dupré, etc.

Unquestionably this progression is accurate in the teacher-pupil aspect. But as for maintaining a true Bach tradition without distortions introduced along the line—many personalities have added to and taken away from the original until it is hardly recognizable in its present form.

Widor must have been extremely naive to have accepted the "Bach tradition" handed down to him as truly accurate of the performance customs of Bach's own day. He has exposed the aspect of personality infil-

tration into such a handed-down tradition by stating, in a manner unbecoming one so consecrated to an authentic succession:

"Today we no longer play the harpsichord; and the pianoforte, which has happily replaced it, makes demands never dreamed of in those days." (Pirro: Johann Sebastian Bach, the Organist, 1902, Preface by Widor)

A very un-Bach-like statement! His choice of the word "happily" reflects a facet of musical thinking that was prevalent at the turn of the century, when these words were written. In 1902, Widor supported a contemporary attitude by saying:

"No, the art of organ playing has not changed since Johann Sebastian Bach; but, on the other hand, our organs are growing distinctly better."

No part of this statement is actually true: it is merely the reflection of an existing attitude, and of no other worth. Contrarily, organ playing has changed and organs have not grown distinctly better, but until recently they have departed farther and farther from Silbermann standards. Widor also condemns as "criminals, those who . . . arpeggiate, who do not play legato" upon the organ. At this period he might have denounced anyone who followed the instructions of Frescobaldi in the matter of arpeggios. Further on in this bit of writing Widor makes an appalling statement in Cassandra-like fashion: "Woe be unto you if your tempo is not absolutely regular." This from an inheritor of the true Bach tradition!

It took Schweitzer to make clear to Widor the intricate symbolism of Bach's chorale preludes. This fact Widor himself confessed by stating that he remained somewhat puzzled by the varied thematic "leit-motif" backgrounds existing in most of them, until the young Schweitzer enlightened him as to their possible meanings.

Dupré, another member of the inheritance, has been equally misleading. He followed the incorrectly marked path of his predecessors in the field and has misguided many. From his writings and his many Bach recordings it is evident to anyone with a basic knowledge of the period that he has been led astray by 19th century traditions. He performs the ornaments almost always incorrectly (trills do not begin upon the note of resolution!) and 18th century rhythmic notation escapes him completely—he is content to follow the score literally.

Certainly authentic traditions cannot be handed down to succeeding generations unaltered by the sensitivity and the individuality of each successive mind. The above quotations show conclusively that Widor was susceptible to current attitudes of his day. A glance at Dupré's introductory remarks to his edition of the Bach organ works will reveal the same kind of biased inaccuracies. Undoubtedly the same sort of thing held true for their predecessors in that eminent line of progression.

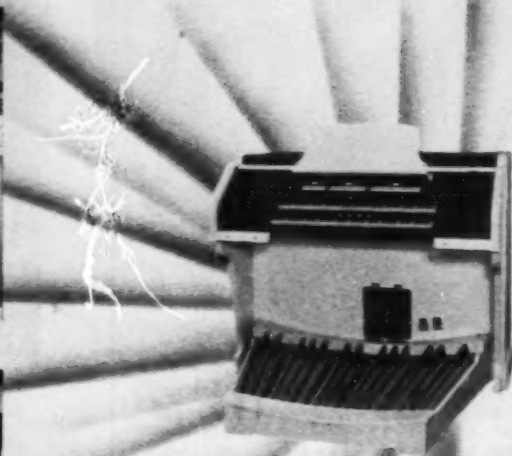
The only possible authenticity in Bach playing must come from 18th century writings, not from "carriers" but from persons who knew Bach, who heard him play, and from those whom he admired professionally, from those men who practiced in music as he did.



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Dr. Elmer Retires as AGO President

As announced in the January 1958 issue of The Diapason magazine, Dr. S. Lewis Elmer, President of the American Guild of Organists for the past fifteen years, has announced his retirement, effective at the end of the current season.

There is probably no one figure in AGO so well known as Dr. Elmer. His constant travels, visiting chapters all over the country, his gracious, often jovial frame of mind, and his ability to help direct the activities of this organization—the only one of his precise type—have endeared him to countless church musicians.

During his tenure as president may be noted the following items, most of which he was in part at least responsible for, in this 1943-1958 period. The creation of the offices of Regional and State Chairman—introduction of the Midwinter Conclave—participation in the first International Congress of Organists—introduction of National AGO Sunday—organization of the Guild Student Groups—setting up of awards to those passing AGO examinations with sufficiently high averages; \$300 to Fellows, \$200 for Associates, \$200 for Choir Master—introduction of the examination for Catholic Choirmasters.

When Dr. Elmer took office in 1943, there were less than 100 AGO chapters as against 267 chapters in 1958, and with chapters now in every state of the U. S., plus Hawaii, the Canal Zone and Alaska. Membership in 1943 was less than 5000; in 1958 it is more than 15,000.

Other facets of the AGO structure introduced during his presidency may be mentioned: amendment of the Charter, Constitution and By-laws—authorization of AGO chapters and AGO examinations anywhere (examinations in 1957 were held in the U. S., France and Germany—establishment of the AGO Quarterly.

It goes without saying that such an imposing list serves to point up the indefatigable spirit and the love this man has for the organization which he has served faithfully and well. Upon TAO's query, Dr. Elmer informed this magazine that although he considers his retirement from active office justified in all respects, that he by no means intends to "depart the scene." In reiterating his pride in the American Guild of Organists, he said, "I shall always be ready to serve the Guild in any way I can."

TAO joins all others in wishing Dr. Elmer many enjoyable years of relaxation at his winter and summer homes. We imagine, however, that we shall be seeing Dr. Elmer and look forward to this.

The Editor



HAROLD W. FRIEDEL, 1906-1958

Harold W. Friedell, Mus. Doc., F. A. G. O., F. T. C. L., died February 17, 1958 of a heart attack while walking from his home in Hastings-on-Hudson, New York, to the station.

Dr. Friedell, organist and master of the choir in St. Bartholomew's Church in New York, was internationally known as organist, composer and teacher; but beyond this as a man who was always ready to give without measure of his time, talent and energy.

In 1946 he succeeded Dr. David McK. Williams in St. Bartholomew's Church, going there after a 12-year tenure in a similar post in Calvary Church, New York. A former faculty member of the Juilliard School of Music, he was on the faculty of the School of Sacred Music at Union Theological Seminary in New York at the time of his death. In 1957 Missouri Valley College, Marshall, Missouri conferred on him an honorary doctorate in music. Dr. Friedell is survived by his wife Amy, a well known singer and conductor, two children, and a brother and sister.

Funeral services were held in St. Bartholomew's Church the morning of February 19. Allan J. Sever, assistant organist, played and the full choir of the church sang. It is worth noting that this large church was filled with those from many walks of life who came to pay their respects to a man and musician who had achieved through honest sincere effort a place of eminence on the American scene. His untimely death is mourned by all who knew him personally, as well as by those countless others whose lives were enriched by the many outpourings of his soul and mind in compositions of great church music. TAO joins with all others to extend to Mrs. Friedell and their children deep sympathy and the wish that his great works may serve to make his memory a warm and cherished thing.

Ray Berry, Editor



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The organ swell pedal has fallen into disrepute among discriminating organists, and small wonder. The continual "pumping" of the swell can only result in nausea to the sensitive musician. But to get rid of the swell pedal entirely, as some advocate, only results in sapping much of the vitality inherent in all music.

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*Or, you're playing the Reubke "94th Psalm." You come to a full page of gradual crescendo. Start on a very full organ combination, but with the swell pedal closed tight. The sound will be soft. Open the pedal, very gradually, and without the addition of a single stop you'll end with the full organ, *fff*.*

Perhaps you've come to the final eight bars of Honnegger's "Choral", and you wish to end the piece in a whisper. Start this final phrase on a very soft combination with the swell pedal wide open, then at the very end close the pedal slowly. The tone will completely fade away to nothing, a superb ending.

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ICO EVENTS ON RECORDS

Mirrosonic Records, Ltd., 513 East 84 Street, New York 28, New York, is issuing monthly releases of recitals, concerts and other features of last summer's International Congress of Organists in London (see advertisement on another page of this issue).

These 12-inch long playing records will be made available, one a month, through July 1958, and will feature American, Canadian and English organists who appeared in recital, as well as several choirs.

A special offer is being made to readers of TAO which many will take advantage of. These albums, with their notations and other special information, have a great value for both individual readers and for libraries. As time goes on TAO will review the releases in the "New Recordings" column, for your further information.

We invite you to read carefully the offer of Mirrosonic Records, Ltd., to be found on page 97.

PARIS ORGAN DEDICATION

In the "You, the Reader" column of this issue a letter sent TAO by Mr. Frederick C. Mayer quoting from a letter he received from Mme. Marcel Dupré will be noted. In the same mail TAO received from subscriber Robert Wilson Hays a clipping from the January 18 issue of the Christian Science Monitor which gave a more detailed account of one event which Mme. Dupré mentioned in her letter to Mr. Mayer.

Because of the unusualness of this event, TAO quotes from the newspaper clipping some of the background of this event—the dedication of the organ in the Eglise des Invalides in Paris.

This church is a military sanctuary and the musical part of this dedication service took place just a short distance from the tomb of Napoleon, and below the tattered flags recalling deeds of glory of the Grand Armée.

The orchestra of the Garde Républicaine, with its famous brasses, was added to the glory of the organ in Bach chorales as well as a work transcribed for the occasion by M. Dupré: Liszt's "St. Francis de Paule Walking on the Waves."

However, perhaps the most interesting portion of the service was the revival of an ancient liturgical rite. In the early Christian Church, all instrumental music had been forbidden. As the Monitor article stated, "Pope Clement of Alexandria proscribed the use of musical instruments in family gatherings to avoid their effect on morals. 'A Christian family,' he said, 'should leave the pipes to the shepherds and flutes to the profligate.'"

"The organ itself was barred from the churches. It had to wait a long time before it was admitted. And it was not then permitted to take part in the liturgy. It was allowed to fill a decorative role and to voice preludes and postludes. It was not until the reign of Louis Philippe that the choir organ was evolved to accompany sacred texts. This innovation is still, it may be said, condemned by many monastic communities and those who uphold the tradition of the Gregorian chant."

With this basis was the rite of dedication of the new conceived. Presiding at the ceremony was the cardinal archbishop of Paris, who entered the nave with all the usual pageantry, yet in absolute silence. "The organ was not permitted to raise its voice, for it had not yet received the benediction which would permit it to take part in a religious service."

When the archbishop had arrived at the foot of the altar a veritable exorcism began. He faced the magnificent instrument, rebuilt in the beautiful organ case designed by Mansart, and "called upon it in a loud voice, instructing it in its duties. He laid upon it 10 commands: 'Organ,' he said, 'thou shalt sing the praises of the Father! . . . Organ, thou shalt imitate the voices of angels . . . Thou shalt console the afflicted . . .'

"After each injunction, the organ, under the fingers of Dupré, who improvised a brief passage in the spirit of the order received, indicated its compliance. Only after having been thus publicly bidden, did the organ fill the aisles with the joyous shouts of its multiple voices."

Of the Bach chorales mentioned above, Emile Vuillermoz, the Monitor reporter, had stated, "Chorales of Bach, their melodic theme cried by the trombones of the Garde and decorated by the organ with reverent arabesques, acquired an extraordinary majesty and nobility. In addition, the organist Marcel Dupré, who with Bernard Gavoty, the regular organist, executed the works programed, had composed a transcription for organ and orchestra of Liszt's 'St. Francis de Paule Walking on the Waves.' The contrast obtained between the orchestra, describing the storm with power and violence, and the organ, tracing the mystical silhouette of Francis advancing serenely over the riotous billows, made a notable impression."

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Would You Know More?

Late last December TAO received a copy of Mr. Joseph E. Blanton's book "The Organ in Church Design," with the author's compliments. This magnificently conceived and produced volume of nearly 500 pages was planned primarily toward assistance to the architectural profession, and in this respect fills with realistic beauty a void in architectural education, if one is to judge by the places which organs are shoved into most churches built today.

Any church musician knows brutally well what many architects' unaware—sometimes stupid and shocking—ideas of organ placement in a church can mean in terms of the function of music in worship. If church architects do read this book carefully they will enhance their value to organists and organ builders manifold—**every architect should own this book.**

Beyond the architect, however, this is a volume of immeasurable interest and value to all church musicians.

Editorially Yours

The many hundred organ cases shown—the sections of text referring to the organ historically and constructionally as well as from the standpoints of design and placement—Appendix A devoted to 60 stoplists—all these will be found to be of great benefit and enlightenment.

The author's opinions and ideas on certain phases of what he feels best design and his arbitrary limiting wherever possible of instrument placement to the rear gallery will likely not be wholly acceptable to either organists or organ builders, in total. Mr. Blanton's insistence that the direct-mechanical and tracker action organ is far and away the best—by implication the only—type for any church installation is an arguable point.

When he states that the church instrument cannot and should not be a recital instrument, there is room for question, since I happen to believe that these "types" of design can quite well be integrated into one which will live harmoniously and acceptably on all scores.

On the final text page, Mr. Blanton gives the following rules for architects:

- 1: "Never allow a dummy pipe or pipe of false length to go into one of your churches."
- 2: "Never use sound-absorbing materials in a church which are not absolutely necessary."
- 3: "Use your influence to have the organ and choir located in a rear gallery."
- 4: "Design for verticality instead horizontality."
- 5: "Impress upon your clients the importance of quality over quantity in an organ."
- 6: "Impress upon them the crudity, both visually and tonally, of the swell box."

Points 1, 2 and 5 are so obvious to any educated musician that their acceptance is automatic. Point 3 has been commented upon in an earlier paragraph. Point 4 is well taken, but may well be difficult to impossible for architects designing churches today because of the much lower ceiling level seen so often, utilized perhaps as much as anything because of the economic factor—the costs today of monumentality-in-verticality.

On point 6 I believe the author has left himself wide open for criticism for it simply goes against the thinking of the best educated organists and organ designers and builders—at least those who insist organ litera-

ture of all periods should be playable with stylistic integrity. There is no way of playing certain music requiring continuous volume crescendo and decrescendo patterns other than by the use of at least one organ division within a shuttered enclosure. To dismiss this one facet of organ design—and compositional intent—was not wise. But this is only one small area of disagreement in a total approval of almost overwhelming dimension and scope.

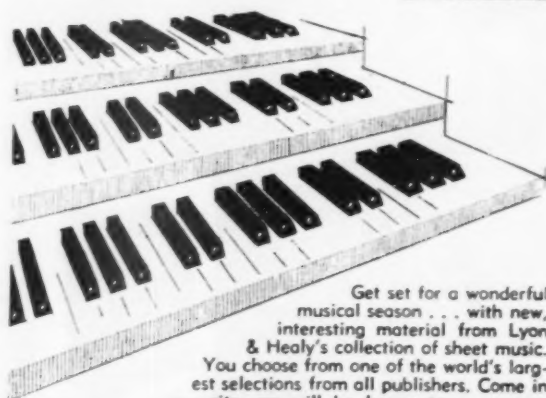
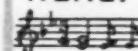
Unlimited and hearty thanks must be extended author Blanton for the years of research, thought, painstaking and loving care which went into this project. TAO strongly urges all organists, teachers, and schools of music to procure this book and put it to valuable use—it must be considered a requisite for any complete musician. Information may be secured about its availability from The Venture Press, Albany, Texas, or you may turn back to page 279 of the September 1957 issue of this magazine.

Postscript: TAO is honored almost to the point of embarrassment that its files and plate morgue were considered by author Blanton sufficiently valuable to make contributions to many pages in his book. TAO is proud that, over more than 30 years, under both the direction of its former owner, Mr. T. Scott Buhrman, and the present ownership-editorship, this magazine has been recognized in this singular manner as the vehicle for dissemination of information textually, and beauty pictorially, for the organ profession.

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WICKS ORGAN COMPANY

Music Hall, University of Wisconsin

Madison, Wisconsin

Dedication: November 17, 1957

Designer and Organist: Professor Paul G. Jones

Ranks: 32. Voices: 30. Stops: 51. Borrowers: 9. Pipes: 1786.

PEDAL

Sub Bass, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
(Quintade, 16 ft., Gt.)
(Gemshorn, 16 ft., Ch.)
Principal, 8 ft., 32 pipes
Flute, 8 ft., 32 pipes
(Gemshorn, 8 ft., Ch.)
Quint, 5 1/3 ft., 32 pipes
Choral Bass, 4 ft., 32 pipes
Octavin, 2 ft., 32 pipes
Bombarde, 16 ft., 12 pipes
(Contra Bassoon, 16 ft., Sw.)
(Bombarde, 8 ft., Ch.)
(Bassoon, 8 ft., Sw.)
(Bombarde, 4 ft., Ch.)
(Bassoon, 4 ft., Sw.)
(Chimes, Ch.)

GREAT (exposed)

(Quintade, 16 ft., p.f.)
Principal, 8 ft., 61 pipes
Doppelflöte, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Twelfth, 2 2/3 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
(Mixture, 3r, 22-26-29, p.f.)
(Chimes, Ch.)

SWELL

Viola Pomposa, 8 ft., 73 pipes
Viola Celeste, 8 ft., 61 pipes
Rohr Flöte, 8 ft., 73 pipes
Prestant, 4 ft., 61 pipes
Flauto Traverso, 4 ft., 61 pipes
Flautino, 2 ft., 61 pipes
Plein Jeu, 3r. (19-22-26), 183 pipes
(Contra Bassoon, 16 ft., p.f.)
Cornopean, 8 ft., 73 pipes
(Bassoon, 8 ft., p.f.)
Clarion, 4 ft., 61 pipes
Tremulant

CHOIR

(Gemshorn, 16 ft., p.f.)
Concert Flute, 8 ft., 73 pipes
Flute Celeste, 8 ft., 61 pipes
Gemshorn, 8 ft., 73 pipes
Montre, 4 ft., 61 pipes
(Nazard, 2 2/3 ft., p.f.)

(Blockflöte, 2 ft., p.f.)
(Terz, 1 3/5 ft., p.f.)
Bombarde, 8 ft., 73 pipes
French Horn, 8 ft., 73 pipes
Clarinet, 8 ft., 73 pipes
Oboe, 4 ft., 61 pipes
Chimes, 20 tubes
Tremulant

Couplers 24:

Ped.: G-8-4, S-8-4, C-8-4.
Gt.: G-16-8-4, S-16-8-4, C-16-8-4.
Sw.: S-16-8-4.

Ch.: C-16-8-4, S-16-8-4.

Combons 34: P-b, G-b, S-b, C-b, Tutti 10.

Cancels 4: G, S, C, Full organ.

Reversibles 3: GP, SP, CP.

PAUL G. JONES

Psalms XIX	Marcello
Dialogue (Suite on Tone I)	Clérambault
Noël No. 6	d'Aquin
Two Choral Preludes	Brahms
Schmücke dich, O liebe Seele	
Es ist ein' Ros' entsprungen	
Prelude and Fugue in C minor	Bach
Pièce Héroïque	Franck
Black Cherries (Pastoral Psalms)	Bingham
Carillon	Sowerby
Prelude on "Greensleeves"	Wright
Toccata (Symphony 5)	Widor

The following information has been taken from the dedicatory recital program leaflet.

On November 4, 1925, the late Dr. Charles H. Mills, Director of the School of Music, played the dedicatory recital on a new four-manual organ in Music Hall Auditorium. The organ had been designed by him, and was built by the Wangerin Organ Company, Milwaukee. It contained 28 ranks of pipes, with 38 speaking stops. Its action was electro-pneumatic. The original cost was approximately \$18,000. The organ was soon enlarged by an additional rank on the Great and another on the Swell. With the exception of one of these added ranks of pipes, the entire organ was enclosed.

A pipe organ is the most complex mechanically of all musical instruments. Working parts, and especially those of leather, eventually wear out. In December 1955 it was found that a major overhaul of the Music Hall organ was an immediate necessity. With the possibility of all the pipe-work being removed for cleaning and re-voicing, and much of the mechanism being returned to a factory for replacement of worn parts and modernization, the opportunity for a complete redesign of the instrument presented itself.

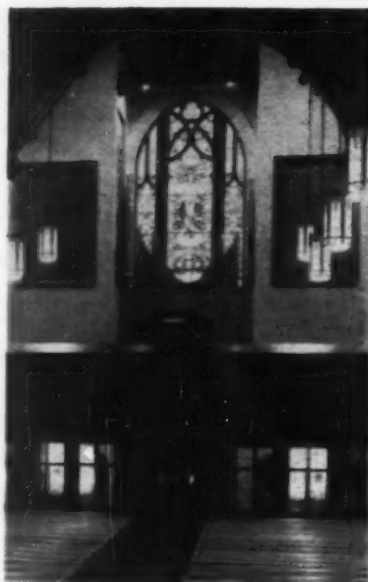
In the past thirty years, organ design in the United States has undergone great changes, and in the past ten years most of the large organs in churches and auditoriums have been rebuilt in what is now called "American Classic" design. The organ of the '20s was built to simulate orchestral sounds, with much of the literature played upon it having been transcribed from symphonic repertoire. By 1930 there had begun a genuine "return to Bach" movement, and during that decade numerous organs (particularly in the eastern part of the United States) were rebuilt, or built on those lines. They are variously termed "Baroque" or "Classic" organs. Today, most of the organs being built by all the leading manufacturers in this country have basically the same design, with an unenclosed Great organ, frequently an unenclosed "Positiv," but with one or two divisions under expression for the playing of the 19th and 20th century compositions.

Here at Music Hall many of the pipes of the original Wangerin organ were retained, but are used in new capacities. The organ design was made by Professor Paul G. Jones, of the School of Music faculty. The rebuilding was by the Wicks Organ Company, High-

land, Illinois. Martin Wick, President, was in direct supervision of the work. The installation was made by the United Organ Company, Milwaukee, the Wisconsin representatives of the Wicks Organ Company. Mr. Ed Dornoff and his son Robert were in direct charge of the installation.

To achieve greater clarity of sound, the old pipe chambers were discarded. This required major changes in the stage area of the building, including the dropping of the ceiling above the pipe area, where formerly much of the tone had been trapped. The entire Great division, plus much of the Pedal, now speaks directly into the auditorium. The new console is movable. With modern, direct electric action, one flexible cable contains all the mechanism connecting the console to the relay switchboards and pipe divisions. These switchboards are easily accessible from the corridor under the pipe chambers.

The organ is not now tonally nor mechanically complete. When funds are available, the divisions indicated as "prepared" on the stoplist will be added to the instrument.



SCHANTZ ORGAN COMPANY

Orrville, Ohio

East Side Lutheran Church

Sioux Falls, South Dakota

Dedication: October 27, 1957

Recitalist: David K. Blanchard

Ranks: 31. Voices: 26. Stops: 39. Borrowers: 4. Pipes: 1834.

PEDAL

Principal, 16 ft., 12 pipes
Subbass, 16 ft., 44 pipes
(Rohrbourdon, 16 ft., Sw.)
(Quinte, 10 2/3 ft.)
Octave, 8 ft., 44 pipes
(Subbass, 8 ft.)
(Rohrbourdon, 8 ft., Sw.)
(Octave, 4 ft.)
Rauschquinte, 2 ranks, 64 pipes
(Bass Clarinet, 16 ft., Sw.)
(Hautbois, 4 ft., Sw.)

GREAT (unenclosed) (3 1/2" wind)

Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Twelfth, 2 2/3 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Furniture, 3 ranks (22-26-29), 183 pipes
(Chimes, p.f.)

Tremulant

SWELL (4 1/2" wind)

Rohrbourdon, 16 ft., 85 pipes

(Rohrbourdon, 8 ft.)

Viole, 8 ft., 73 pipes

Viole Celeste, 8 ft., 61 pipes

Principal, 4 ft., 73 pipes

Harmonic Flute, 4 ft., 73 pipes

(Harmonic Flute, 2 ft.)

Plein Jeu, 3 ranks (15-19-22), 183 pipes

Bass Clarinet, 16 ft., 73 pipes

Trompette, 8 ft., 73 pipes

Hautbois, 4 ft., 73 pipes

Tremulant

CHOIR (4 1/2" wind)

Quintadena, 8 ft., 61 pipes

Dulciana, 8 ft., 61 pipes

Unde Maris, 8 ft., 49 pipes

Koppelfloete, 4 ft., 61 pipes

Nazard, 2 2/3 ft., 61 pipes

Spitzfloete, 2 ft., 61 pipes

Tierce, 1 3/5 ft., 61 pipes

Tremulant

From Professor J. Earl Lee, dean of the School of Music of Augustana College in Sioux Falls, and chairman of the organ committee of East Side Lutheran Church, TAO received the following comments about the organ.

"I am not very happy for what the architect did for the organ chambers. They function well, but were not executed with much imagination. We still have an acoustical problem as well as getting some parishioners acclimated to something other than the electronic sound that has been dinning into their ears for so many years.

"I can think of about five more ranks that I would like to have on the organ, but both space and money make the addition prohibitive. As it stands, it is a very serviceable instrument for our purposes, and already has contributed so much to the quality of worship as to have transfigured our services without changing anything in the details of the order of service."

A later communication from Professor Lee informs TAO that the organ chamber fronts are now less unsightly since they have been

stained a darker color.



DAVID K. BLANCHARD

Fiore Musicali	Frescobaldi
Kyrie	
Kyrie eleison	
Canzona Post il Communion	
Prelude and Fugue in E minor	Bach
Chorale Preludes	Bach
O sacred Head now wounded	
Christ lay in death's dark prison	
The old year now hath passed away	
O world I now must leave thee	
Come sweet death	
Trumpet Voluntary in D Major	Purcell
Carillon	Vierne
Greensleeves	Purvis
Puer natus est	Titcomb
The Last Supper (Bible Poems)	Weinberger
Now thank we all our God	Peeters
Holy God we praise Thy Name	Peeters

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IN OUR OPINION . . .

TAO staff writers report to you their own reactions and evaluations on the performance scene, on books, choral and organ music, and on recordings.

REVIEWS

RECITALS

AND

CONCERTS

MELVILLE SMITH, Unitarian Church, Newburyport, Mass., October 20.

Prelude and Fugue in E minor

Pastorale in C Major

Allegretto grazioso (Sonata in G)

Basso et Dessus de Trompette

O Lamm Gottes

Flute Solo

A la venue de Noel

Noel, cette Journee

Ou s'en vont ces gay bergers?

Rhodesme

Prelude, Fugue and Variation

Offertoire sur les grands jeux

Bach

Zipoli

Bennett

Ciarambault

Bach

Arne

LeBeque

LeBeque

Dandrieu

Vaughan Williams

Franc

Couperin

Almost every town and village in New England has a meeting house dating from before 1850. If you go inside such a church,

chances are you'll find an organ of two manuals and pedal, in a compact case, its mechanical action loose and rattley, but its tonal design authentic and the voicing of its pipes pleasing. Possibly it will have been overhauled more than once, but with its original character retained. Many such instruments have been scrapped in favor of this or that fancy of the 1890-1929 period, but many have survived, and may well be worth restoration in their own right.

Such has been the good fortune of the Joseph Alley 1835 instrument, restored by Hutchins in the '80's, at the "First Religious Society (Unitarian) in Newburyport, Massachusetts," which was recently re-opened by Melville Smith after a rebuilding by Messrs. Byers and Fisk of the Andover Organ Company of Methuen, Mass.

This organ has in its present form a complete harmonic build-up on each of its two manuals, some good reeds, enclosed Swell, original console, trackers, electric stop action (tilting tablets in a row above the second manual), no pistons or other accessories. The excellent walnut case, while not boxing the

sound, seems to help its cohesion. The Pedal division is partly borrowed.

Melville Smith's recital amply demonstrated the elasticity of the organ. It met all his demands and delighted the ear with authentic organ ensembles. The Bach E minor had breadth and vehemence; two pastorales of Zipoli and Robert Russell Bennett explored flute stops; in the Clérambault the Great Trumpet proved first rate in every respect.

Then followed the Bach *durchkomponiert* which in Mr. Smith's hands was a memorable highlight of a most rewarding recital.

In the two noels by LeBeque and one by Dandrieu one could marvel at Mr. Smith's dexterity of registration and at the manifold resources of an instrument that, when all is said and done, is not large. The Vaughan Williams used the very good Stopped Diapason, and the Franck the (unorchestral) Oboe. These voices are uniformly excellent in their present condition. In the Couperin the grand jeux was all one could wish for.

There must be many churches possessing organs deserving of such restoration or rebuilding as this one has received, at half the cost of a comparable new organ, and with the added advantage of saving a fine old case from oblivion. If some day one could add a three or four rank positif on the rail, and a couple more Pedal stops, one would just about have everything.

By all means let us hesitate before throwing away what has been left over from the days when Classic tone-image enjoyed a late flowering on these shores. Not the least advantage of the Newburyport rebuild is the retention of a quite beautiful correspondence between the organ's appearance and its setting in the gallery of a most handsome meeting house (1801). Messrs. Byers and Fisk, in doing a superb job in this instance, may have indicated another direction in which progress lies.

Allan Sly

FERNANDO GERMANI, Detroit Institute of Arts, December 3.

Dialogue Clérambault
Basse et Dessus de Trompette Clérambault
Recit de Nazard Clérambault
Concerto in D minor Vivaldi
Toccata, Adagio and Fugue Bach
Noël d'Aquin
Grand Pièce Symphonique Franck

It has been a long time in Detroit since a private individual attempted to sponsor an organ recital. Mrs. Viola Petit who undertook this massive job should be commended for her courageous effort to promote good organ music and a top notch player in a public auditorium where a concert audience could respond to the artist's efforts as a concert audience should. Lamentably, the turnout was so poor, I fear Mrs. Petit took quite a loss on this venture.

The size of the audience was no indication however of its enthusiasm and acclaim for the magnificent program brilliantly played. The Institute organ is a large 4-manual Casavant, a product of the early or middle 1920's, with quite a thick and muddy ensemble. Of the many artists heard on this organ of late, Mr. Germani seemed to accomplish miracles of registration. By adroit manipulation of the many choirs, the ensemble lines were always clean and comprehensible. When thunder and lightning was needed, it was available, and Mr. Germani was not above using it.

The artist's demeanor at the console was a joy to behold. His ease of execution was phenomenal, never was there an extra motion, no needless tossing of the head or hands, but a real servant of the music, performing from the heart.

The program was of quite standard material, but under Mr. Germani's hands, the music never seemed hackneyed or worn. The opening Clérambault pieces were delightfully executed. The Trompette was played slower than I have heard it before, but in so doing Mr. Germani gave it considerable charm and

dignity.

The Vivaldi Concerto was performed with complete mastery. Tempi were excellent and phrasing was beautiful. The Bach Toccata was played with fire and finesse, the Adagio had simplicity and grace, and the Fugue had great brilliance.

The Franck work takes so long to get going, one wonders why an artist takes the time and strength to prepare it. The final section proved to be a wondrous tour de force and Mr. Germani brought it to a dazzling close. For an encore he played the Prelude and Fugue in D Major by Bach. This was truly a superb recital!

Kent McDonald

GASTON LITAIZE, First Lutheran Church, Eau Claire, Wisconsin, November 13.
Offertory, Mass for use in parish churches

Noël No. 19 in G Couperin
Passacaglia and Fugue Daquin
Choral No. 1 Bach
Liturgical Preludes No. 2 in E and Franck
No. 22 in G flat minor Litaize
Improvisation on two themes

M. Litaize, the renowned French organist, played a distinguished program of organ works to an intent audience. Words are inadequate to express the excellence of M. Litaize's interpretation. Those who heard him were unanimous in telling each other they had never heard such clarity of phrasing, nor such clairvoyance of musical expression. If the old masters could have heard their compositions played that evening, they would all have been with smiles and happy sighs.

Couperin's florid and graceful Offertory was a magnificent opener. It was played with the wonderful simplicity of registration and lively rhythm demanded of this most intricate of French Baroque styles.

The Daquin Noël, a benign, joyously contrived set of variations on a well-known French carol, was a marvelous contrast to the elaborately rococo music of Couperin. Next followed the Passacaglia and Fugue by Bach, the German contemporary of both Couperin and Daquin. How interesting it was to hear the juxtaposition of the French and German schools of this greatest period of organ music! The French style—intellectual, brilliant, often gay, and always ornamental. The German style—profoundly philosophic and musing. Bach's great Passacaglia, beginning with the simple utterance of his theme, proceeds with eloquent dissertation on this subject. As the variations reach their climax no one can doubt the fullness of Bach's heart and soul. No more need be said. But Bach cannot let go his subject, and asserts, over and over again, in the fugue, his acclaim of life and its eternal values. M. Litaize gave a performance of this religious music that opened all doors to a comprehension of its truth and beauty.

The second half of the program was devoted to 19th and 20th century music. The Franck Choral, by the Belgian composer who lived most of his life in France, was played in the true style of the 19th century romantic-religious period.

Following this was a group of pieces by M. Litaize himself: two very beautiful liturgical preludes and a set of variations on an Angevin Noël. The first of the preludes was in a modal style with contrapuntal treatment as new and as old as the wonderfully expressive 13th century contrapuntal period itself. Many modern composers have seriously applied themselves to the earliest forms of composition and have gained refreshing techniques from studying the older, seldom heard schools of writing. M. Litaize seems familiar with every period of composition, however, and his variations were notable examples of his virtuosity as a composer.

Improvisation on themes submitted by the audience, one the Gregorian Gaudeamus, the other a modern theme by Walter May of

Wisconsin State College in Eau Claire gave the artist an opportunity to express his creative gifts on the spot, in a thoroughly exciting and fascinating manner.

Margaret Midelfort

LEONARD RAYER, with Melvin Kaplan, Oboe, Anna Wilcox, 'cello, St. Paul's Chapel, Columbia Ellen Dodge, flute, Mary Freeman, viola, and Mary-University, New York, N. Y., January 23:

Two Choral Preludes for Oboe and Organ Krebs
Dearest Jesus, we are thine
God the Father, bide with us
Adagio and Rondo, K&I7 Mozart
Sonata for Organ, Opus 48 Bingham
(first performance)

That the customary remarks—excellent command of the instrument—accomplished technique—intelligent use of registrational resources—that all such obtain with Leonard Rayer is but secondary to the more important fact that he is a musician.

Rayer's formal musical training is evident, but this may be considered an absorptive, evaluative process which was superimposed on a person who is innately musical. This musicality, along with a keenly disciplined sense of rhythm and style and impeccable taste, place him at the top of our leading recitalists today.

The Krebs choral preludes received excellent readings in which oboe and organ were equal, and blended into one, integrated unit. The Mozart organ-and-instruments music came off well indeed, with fine rapport, a certain intimate restraint, and eminent good taste.

Seth Bingham's new work for solo organ was given a wonderfully fine first reading. There is a folksongish modality apparent in the first movement; a gay, sparkling character with writing considerably taxing technically in the second; a brilliance and excitement in the final movement. I would not dream of discussing any new work on first hearing, but I will state that I have heard no finer writing from Bingham, who must stand with but a few other great American composers of organ music today. I shall look forward to repeated hearings—and my congratulations to the composer.

Without question, this was Rayer's "show"—not because he made it so, but because he is such an intelligent, sincere musician and person.

R.B.

EDWARD LINZEL, St. James' Church, New York City, January 27.

Partita: Jesu, meine Freude Walther
In dulci jubilo (three settings) Bach
Fantasia in F Bach
Pastorale on a Christmas Hymn Thompson
Two Choral Preludes Langstrath
Vom Himmel hoch da komm' ich her
Es ist ein' Ros' entsprungen
La Nativité Langlais
Scherzo (Symphony 2) Vierne
Weinachten Regar
Allegro (Symphony 6) Widor

This was the first of a series of three recitals in this church on consecutive Monday evenings. The organ, finished by M. P. Möller, Inc., two years ago just in time for the national AGO convention in New York, remains somewhat of a problem for the attentive listener.

Mr. Linzel has a complete understanding of tone building through pipe-rank ensemble, and recognizes fully the capabilities of a large instrument, variously placed about the gallery, chancel and clerestory of the sanctuary. However, I do not believe he took into full account the abnormally, and visually incompatible, dry acoustics of St. James' Church, for in much of his playing there was a definite punctuation, plus abrupt releases of phrase and composition endings, which left this listener slightly "punchy" by the end of the program.

This, I believe, was due in major part to the fact that Mr. Linzel is accustomed to the reverberant acoustics of the Church of St. Mary the Virgin where he is organist and

choirmaster. A more legato playing would have made the music sing, would have connected note-to-note, would have helped immeasurably to point up more clearly a sense of phrase and line.

There was throughout his recital a magnificent clarity, based mainly in carefully if pungently chosen registrations. I felt the Walther and Bach pieces would have sounded easier had less strident tone combinations been employed. However, it must be pointed out that registrations used were entirely in keeping, stylistically, with this music.

The Mozart was an interesting study in opening and closing registration, contrasted in the middle portion with tonal fire and bite. The Langstroth pieces are very short, impressionistic interpretations which deserve more frequent hearings.

Langlais' *Le Nativité* Mr. Linzel played with personal warmth and loveliness; and the *Vierge Schorzo* was one of the real delights of the evening. Reger's Christmas piece was interpreted in a most interesting manner by the artist.

The closing piece was a tour de force of brilliance in sound and playing, in which all parts of this large instrument were utilized to stunning, if somewhat ear-shattering manner. I would mention especially a slightly different programming, with thanks to the performer of the evening.

As Gilman Chase points out in his "Notes on Bach" found on another page of this issue, organists must become more keenly aware of the acoustical demands of places where they play—must adapt their approach to the music, the instrument, and the room, in the light of these demands. This church and organ present a problem to any organist who is unable to hear his results from a mid-point in the nave.

Notwithstanding all this, Edward Linzel remains one of our most singularly interesting interpreters of great organ literature. R.B.

JOHN HAMILTON, harpsichordist, Carnegie Recital Hall, New York City, January 28:
Partita No. 4 in D

Overture	Bach
Allemande	
Courante	
Aria	
Sarabande	
Menuet	
Gigue	
From the Mikrokosmos	Bartok
Bagpipe	
Chromatic Invention and Invention	
Four Sonatas in F minor	Scarlatti
C minor—K. 118 and 116	
C Major—K. 122 and 133	
Toccata in C minor	Bach
Variations "Under the Green Linden"	Sweetinck
Passacaille (from <i>Time Order</i>)	Couperin
Harpsichord by John Challis	

This reporter will be the first to admit the possibility that his qualifications to review a harpsichord performance may be open to some question. Nonetheless, I shall make my commentary, first, because I like harpsichords, harpsichord music and harpsichord playing; second, because this particular recital gave me so much pleasure; and third, because the artist of the evening is so deserving of a report.

It is easy to understand why John Hamilton's activities have been extended from the boundaries of the west coast to encompass the national scene. He is a first-rate musician, sensitive and intelligent. His utilization of the full resources of a large size instrument made the evening one of considerable variety and one thoroughly enjoyable.

The opening work, within its seven sections, right away offered excellent opportunity to hear the harpsichord as a many-voiced instrument, albeit subtly. Inclusion of all sets of strings and couplers—or variable exclusion of same, and contrasts between manuals made for much tonal variety.

Bartok's two pieces, indicated on the program: "Harpsichord performance at the com-

poser's express indication," were delightful and fascinating, both in treatment and as composition. The Scarlatti Sonatas were completely charming in their delicacy and almost fluffy figurations.

For this reporter the Bach Toccata made highly interesting listening, for I held within bounds the inevitable comparisons which an organist would normally be conditioned to expect. John Hamilton's portrayal of the master's work was thoroughly acceptable from this "organist" point of view, yet there was in no way the feel that he was thinking as an organist. This was music for the harpsichord, played (so far as I know!) in a true fashion as related to the instrument. The recognition of the subject in the fugal portion was made utterly fascinating.

Sweetinck's Variations had a charm all their own, and drew an especially appreciative response from the audience. The Couperin Passacaille was a magnificent closing work. An insistent audience was rewarded with two encores: Scarlatti's "Sonata in F minor," and three variations from Bach's "Goldberg Variations." All in all, this was a completely satisfying evening, one which was so very kind to the ears. This reporter would like to hear John Hamilton some time as organ recitalist, for I am inclined to believe his organ playing, perhaps as a direct result of insight into the intricacies of the harpsichord, would result in an uniquely interesting performance. R.B.



David Hewlett

NOVELLO & CO., LTD. (available through H. W. Gray Co., Inc.)
Dutch-Sockshoff: Sing lullaby, 4 pages.

A unison folksong with suitable and simple accompaniment, this lullaby might well find its way into many Christmastide programs.

GALAXY MUSIC CORP., 2171 Broadway, New York 23, N. Y.

Robert Ward: That wondrous night of Christmas Eve, carol for SATB, 11 pages, 30c.

A delightful carol with text and music by Robert Ward. It is of medium difficulty.

Thomas Morley: Anthem for SAATB—Evening Service for 5 voices, 20 pages, 75c.

This is a Stainer and Bell publication available domestically through Galaxy. Morley's [1641] setting of the Magnificat and Nunc dimittis is a superb example of early church music in England. It is written for cantori and decani choirs, has been made available for the first time from the Manuscript Foundation in Durham and Christ Church, Oxford.

Cesar Franck: The guardian angel, SATB unaccompanied, 8 pages, 30c.

A somewhat unworthy piece. The English translation spoils the charm of the French text of this Elkin Co. publication available through Galaxy.

WORLD LIBRARY OF SACRED MUSIC, 1846 Westwood Ave., Cincinnati 14, Ohio.

John Larkin: Mass for the Popes, two voices and accompaniment, \$1.25, full score, 45c, vocal score.

This setting of the complete Missa Brevis (including Gloria) is not very difficult for the voices. With a bit of practice the average organist should be able to provide a good accompaniment. The idiom, though somewhat lush, should make it effective in a reverberant building. Parts for strings and

harp are available on a rental basis, and a vocal edition of the Gloria is also available for use with orchestra.

CONCORDIA PUBLISHING HOUSE, 3550 S. Jefferson Ave., St. Louis 18, Mo.

A mighty fortress is our God: chorale and "concertato" prepared by Paul Bunjes, full score \$1.25, trumpet parts 40c each, vocal score 25c.

Churches wishing to celebrate Reformation Sunday this year in a special way, with instruments, will be interested in this most unusual and easy work based on historical settings of this great hymn of the Reformation, arranged for choir, organ, and 3 trumpets. The layout presented is as follows:

1. An organ chorale taken from Samuel Scheidt.

2. The Lutheran hymnal harmonization for congregation and unison singing.

3. A 4-part setting taken from Hans Leo Hassler.

4. An arrangement for organ.

5. A composite setting for congregation, organ, and 3 trumpets.

6. A setting taken from C. Mahrenholz for congregation, organ, descant, trebles, and 3 trumpet parts.

MINNEAPOLIS DIOCESAN MUSIC COMMISSION, 309 Clifton Ave., Minneapolis, Minn.

The Episcopal Choirmaster's Handbook, 1957-1958.

Organists and choirmasters who are looking for an orderly guide for advance planning of their service music for the Liturgical Year will find this handbook made to order. This is a convenient pocket-size edition. A list of hymns for each Sunday in the Church Year is suggested with a blank space beneath for notes. The opposite page is lined and contains space for hymn numbers and tunes as well as for numbers or perhaps composers of all sung parts of the Service of Holy Communion, Morning Prayer, and Evening Prayer. This little book follows the Prayer Book order of service and might be inconvenient for use in Anglo-Catholic parishes.

J. FISCHER & BRO., Harristown Road, Glen Rock, N. J.

Lawrence Dilsner: Carol of the Friendly Beasts, 7 pages, SATB accompanied, 25c.

This charming 12th century traditional carol is arranged for SATB on the first verse. The trebles sing alone on the second, and, after a somewhat awkward modulation from F Major to D flat, men on the third verse. Fourth verse in F sharp has a rather quaint descant for soprano. The last verse, SATB, is in D Major.

H. W. GRAY CO., INC., 159 East 48 St., New York 17, N. Y.

Alastair Cassels Brown: Te Deum laudamus, 11 pages, SATB or TTBB accompanied, 25c.

A stirring setting written by a man who obviously knows how to write well and is schooled in the need for a short, non-repetitious setting of this canticle. College choirs would do well to look into this.

George Fox: Come Holy Dove, 8 pages (SATB unaccompanied), 25c.

A motet of rare beauty to a fine Whit-sunday text. Awarded first prize in the 1956 competition sponsored by the Church of the Ascension, New York. Not easy.

Ulysses Kay: Grace to you, and peace, 12 pages, SATB, accompanied, 25c.

A difficult text to set to music. I feel this piece may not "come off" too easily. The anthem was awarded first prize in the Moravian anthem contest, 1956, and undoubtedly has merit.

(The following publications are from Novello & Co., Ltd., available through H. W. Gray.)
William Boyce: Examine me, O Lord (arr. Wat-kins Shaw), 4 pages, 55c accompanied.

Verses 2 and 3 of Psalm 26 have been expressively set for trebles. Originally written for alto and bass a major 7th lower. This is an excerpt from Boyce's anthem "Be Thou

my Judge." A must for junior choirs using 2 parts.

W. A. C. Cruickshank: *Communion Service in E Major*, 16 pages, unison accompanied.

Of all the horrors I have run into this unison edition, presumably for congregational participation, abridged and arranged by Harold Hellman from Cruickshank's old war horse, seems the most incredible. I suppose some well meaning clergyman felt his congregation must sing the yearning tunes of his youth. In addition, there is neither 3-fold nor 9-fold Kyrie.

Guy H. Eldridge: *May the Grace of Christ*, 3 pages, SATB unaccompanied.

A very short simple motet with words by J. Newton (1779). Suitable for weddings or general use.

Robert Elliott: *Praise we the Lord*, 6 pages, SATB and/or unison with descant.

A hymn-anthem from "Songs of Praise" set to music in a straightforward manner and made useful for choirs of limited experience. **Orlando Gibbons** (ed. William Palmer): This is the record of John, 10 pages, SATB unaccompanied.

A vigorous carol well set to music which should be looked into for next season by choir directors who desire something for treble voices.

Colin Hand: *Alleluia puer natus*, 7 pages, SATB accompanied.

A vigorous carol well set to music which should be looked into for next season by choir directors who desire something for treble voices.

Arthur Hutchings: *Victim Divine, Thy Grace we claim*, 4 pages, SATB unaccompanied.

A lovely motet with words from Charles Wesley's hymns on the Lord's Supper.

C. S. Lang: *Sing Alleluia forth in dutious praise*, 7 pages, SS accompanied.

Written for use at Eton College, this splendid text is extremely well set to music and would be well worthwhile for prep school choirs.

Anthony Milner: *Blessed are they*, 8 pages, SATB unaccompanied.

This wedding anthem with a joyous text and musical setting is difficult to do. Chances are that choirs chosen to sing at weddings will be capable of singing in this contemporary idiom.

Arthur Prichard: *Come my soul, thou must be waking*, 5 pages, SAB accompanied.

A somewhat unimaginative anthem for small choirs lacking tenors.

Henry Purcell: *Thou knowest, Lord, the secrets of our hearts*, 3 pages, SATB accompanied.

Composed for the funeral of Queen Mary II, this short anthem was originally accompanied by trumpets capable of producing the chromatic scale. The organ accompaniment, suggested by the editor, is necessary. This very beautiful and solemn work has probably been long neglected.

John Ritchie: *Lord, when the sense of Thy sweet Grace*, 7 pages, SSATB unaccompanied.

A difficult motet to be sung by choirs, expressively.

George Thalben-Ball: *For all the saints*, 15 pages (For Festival Service of Lessons and hymns).

Richard Tatlock has selected and arranged anthems composed by Thalben-Ball, along with traditional hymns, for a deeply devotional service commemorating the Feast of All Saints. This would be most suitable for parishes desiring a musical service, with choirs unable to sing greater works.

Eric H. Thiman: *Christ is the Corner-Stone*, 4 pages, SATB; *Dear Friend of all in quiet Galilee*, 1 page.

Thiman's ability to compose simple hymn-anthems continues. Perhaps one might say they are all alike. The flowing line and sound writing of the first of these two make this asymmetric anthem one of his best—easy. The second is a wedding hymn with a good tune. Not too congregational

from a rhythmic point of view.

Lloyd Webber: *Communion Service in E minor*, 36 pages, SATB accompanied.

This sensitively written setting for the Ordinary includes a 9-fold Kyrie in Greek and English and Responses to the Commandments. Written for use in All Saints' Margaret Street where music is done with great care.

GALAXY MUSIC CORP., 2121 Broadway, New York 23, N. Y.

Joseph Roff: *O come, let us sing*, 7 pages, SATB unaccompanied, 25c.

A straightforward setting from Psalm 95 that may seem difficult to choirs with intonation problems.

Alexander Semmler: *Christmas Day in the morning*, 8 pages, SATB unaccompanied, 25c.

A two-minute carol well written contrapuntally—make note of this for next season.

CONCORDIA PUBLISHING HOUSE, 3558 South Jefferson Ave., St. Louis 19, Mo.

Bach-Bunjes: *Beside the manger I stand*, 3 pages, unison accompanied, 20c.

A Terry translation—the two verses of this carol will be useful during the entire Christmas and Epiphany Seasons.

Fritz Dietrich: *A little Christmas Cantata*, 2 flutes, 2 violins, violoncello, solo voice, 13 pages, SAB, 40c.

A text from St. Luke with the addition of Martin Luther's hymn "All praise to Thee eternal God," inserted at appropriate places to allow for meditation and reflection. The Evangelist intones his part. The entire work is written in the mixolydian mode.

Heinrich Schütz: *Five Sacred Songs*, 31 pages, solo voice accompanied, \$2.

Richard T. Gore has translated and edited these splendid solos of Schütz. The vocal range will allow their use for any voice, provided the accompanist can skillfully transpose them as needed.

Healey Willan: *Troeltschs for the Church Order*, 23 pages, SATB, 85c.

Especially suited to liturgical churches following the Seasons. These short antiphons, each followed by a short plainsong, are not difficult.

MUSIC FOR ORGAN

Gilman Chase



A. CRANZ & CO. (no address or American representative given)
Camil Van Hulse: *Symphonia Elegiaca (In Memoriam Bernard LaBerge)*, Op. 83, 52 pages, no price given.

I wish I could have heard Claire Coci play the first performance of this at the American Academy of Arts and Letters (N.Y.) in 1951 for I am certain that it was an impressive occasion. Van Hulse has created a work of major proportions in a commanding style that requires a facile technique and first rate musicianship in performance. The work is divided into five sections whose titles will give you some general idea of contents: 1. Death; 2. Last Judgment; 3. Divine Mercy; 4. Supreme Anguish; and 5. Resignation. Nos. 1, 3, and 5 are suitable for church work, while 2 and 4 are plainly intended to scare the daylights out of listeners—and here the technical difficulties may do the same for many performers! Much of the writing is obviously influenced by the French styles of Dupré and Langlais, with dashes of Messiaen thrown in here and there. This is not to dis-

parage the merits of this fine work, for I think it an excellent composition, but rather to relate it stylistically for those interested. And, finally, a word of warning: don't try this on a "baroque" chamber organ for it requires all of the resources of a great French cathedral instrument to bring out its thunderous message. This is organ music in the grand manner.

NOVELLO & CO., LTD. (available through H. W. Gray Co., Inc., New York)

Freda Swain: *English Pastoral*
Ernest Macmillan: *Cortège Academique*
Healey Willan: *Rondino, Elegy, and Chaconne*
Francis Jackson: *Toccata, Chorale, and Fugue*
John Stanley: *Voluntary in C*
Henry Purcell: *Organ Works*

Issues I receive from British publishers always pose a trying problem for me as an American reviewer. It is my obligation to sift through many works submitted from all publishers and to recommend those works which I think merit your attention, and are useful. This job I try to attend to in a straightforward and impartial manner.

With British organ music I am faced with a dilemma: British organ composers write music to fit the needs of British organists, and unfortunately, these requirements lack the universality of utterance to leap international boundaries. While this condition does not exist with French and German composers, it is certainly true of English. What they turn out may be excellent for their needs, but beyond the limits of their shrinking Empire the output is of little value to organ literature.

Contemporary British organ music is so hopelessly outdated as to be embarrassing. A paradox exists when one compares their excellent output in the field of choral music. Why so much fine choral and so little organ music of merit? I cannot explain this situation, but I am constantly made aware that it exists.

This reactionary attitude in organ music in England is in evidence in all of the arts as well. New buildings now going up in bombed-out blocks of London are about fifty years old in style, usually. Contemporary painting is almost non-existent there, as anyone who visits the Royal Academy will surmise. Contemporary sculpture is frowned upon too. Only modern poetry is tolerated and this by a minority. Is it any wonder then that in such a backward climate a publisher such as Novello is discouraged from issuing music of contemporary vitality?

Britain, artistically, is still under the oppressive yoke of Victorianism, and this is surely to be regretted, for many a creative spirit is utterly smothered by the reactionary attitudes of the nation and its musicians. Conformity is the requirement for professional success in the British Isles, and this is a death blow to creative originality.

Now, to the issues at the head of this wordy column. Swain's *English Pastoral* is the most original of the set. Tightly wrought, neat, and of an unusual texture in organ writing, this is the gem of the lot, and in talented hands could prove a pleasant episode. Macmillan's *Cortège* is just that, and the style will remind you of Elgar's *Pomp and Circumstance*. While Macmillan and Healey Willan are Canadians, they conform to British standards in organ music and so Willan's *Rondino, Elegy and Chaconne* might have been written 50 years ago so passé is its style and unaccountable dullness. For some curious reason which I cannot fathom Willan writes in two different styles—one for the choir and another for the organ. His choral things are masterpieces of their kind—I have in mind such beautiful works as his *Behold the Tabernacle of God and An Apostrophe to the Heavenly Hosts*. His organ music reverts to that post-Wagnerian style of writing closely associated with Elgar and the "British tradition."

Jackson's *Toccata* has some zip and fire in it but it pants frequently like an octogenarian who refuses to act his age, who is an oldtimer but must kick up his heels. I am afraid that the French toccata form was pretty well summed up in the classics of Mulet and Vierné, and it would take a composer of startling originality to infuse new interest in this form. Jackson is not the person.

Stanley's *Voluntary* is incomplete to begin with, and further, editor Hugh McLean has toyed considerably with the slow movement (at least according to my edition of the 1760's) and has spread this thin score out for manuals and pedal. I included this *Voluntary* (complete) in my recent *Chelsea Organ Book* (Flammer) in close to its original form, which I like better. Also included in the above mentioned volume of mine is Purcell's *Prelude in G* which appears in McLean's *The Organ Music of Purcell*. This issue is of considerable interest for study purposes—and it turns out that several of the organ pieces ascribed to Purcell are doubtful—but I wonder how many organists would use this edition for playing purposes? Innumerable strange indications of ornamentation appear which will terrify most players. A practical, written out score would have been much more practical for performers.

All in all this appears a rather gloomy résumé and I regret it is necessary to state some unpleasant facts about our British "cousins," but I am a realist, and facts after all are facts.

Leroy Anderson Favorites, 35 pages, \$2.

This is another collection in a series that indicate a love affair between Mills Music and the makers of Conn electronic instrum-



HILDEGARDE SILL

A new, comprehensive Organ Work Shop program has been announced by the Baldwin Piano Company, under the direction of Hildegarde Sill, nationally known in this field. Location and dates will be announced in the near future.

Mrs. Sill, who has an extensive background in organ teaching, both group and private, began her musical career at the age of five, studying piano with her mother. While still in her early teens, she began study of the organ and violin; her formal music training was at Bush Conservatory and Chicago Musical College.

She is one of the original pioneers in organ instruction for beginning students, and has taught more than 5000. To date, Mrs. Sill has written or edited more than 35 books on organ instruction and organ music. She will present the Baldwin Organ Work Shops throughout the entire United States.

ents. Contents include the amusing "typewriter" piece and one of Anderson's happiest creations: *Serenata*. There are six other pieces of moderate interest and difficulty.

MILLS MUSIC, INC., 1619 Broadway, New York 19, N. Y.
Welcome to Christmas—arr. by Virginia Thomas, 15 pages, \$1.

Another in this series of simplified arrangements designed primarily for various models of the Conn organ, but usable with any organ. This volume comprises easy settings of five old Christmastide carols, all useful for beginners and/or professed amateur students. *Popular Moods*—arr. by Virginia Thomas, 29 pages, \$1.50.

Again with the Conn instrument in mind, Mrs. Thomas has worked out simple versions of such old favorites as "Smoke rings," "Does your heart beat for me?" "Creole love call," and eight other pop tunes.

H. W. GRAY CO., INC., 159 East 48 St., New York 17, N. Y.

From a batch of new issues I can recommend the following few as noteworthy.

Everett Titcomb: *Elegy*, 6 pages, 75c.

Model treatment of the plainsong "In Paradisum" in a very musical fashion. This piece you should look into as a useful church prelude and I suggest you consider using your choir to sing the plainsong melody unaccompanied at the spot marked "free rhythm." So performed this could become an impressive work.

Paul Hamill: *Chorale Prelude on "Foundation"*—an early American melody, 4 pages, 75c.

The tune is quite unfamiliar and the treatment only moderately interesting. Useful

Clark B. Angel

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Eau Claire, Wisconsin

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only as a service prelude.

Herman Berlinski: *The Burning Bush*, 16 pages, \$1.50.

Now for the one exciting work in this group. The thematic contents here must come from the traditional music of the Synagogue and the narrative inspiration obviously is drawn from the episode of Moses and the children of Israel in the desert. What an exciting piece this is, regardless of origins! It could very well bear the simple title of *Fantasy or Rhapsody* without detracting from the music. It is difficult to play, and alive with rhythms that will stimulate you every time you play this piece. Here is a bold contemporary effort that should be studied and played by every organist worth his salt. [Robert Baker, who is associated with the composer in some of his musical endeavors, has played this work both in this country and in London, at the ICO. The Editor]

Newsnotes

NOTICE—Information in this column is processed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

ELLSASSER RECORDINGS

M-G-M records has informed TAO that due to continued interest in the contemporary composer and because of the large public acceptance of a first recording, "Organ Music By Modern Composers," a new series of releases devoted to additional original organ music, played by Richard Ellsasser on the John Hays Hammond Museum organ, was released January 15, containing not before recorded music by Castelnuovo-Tedesco, Ginastera, Ibert, d'Indy and Respighi. Future disks planned will include music by Bloch, Piston, Vaughan Williams, Thomson, plus works commissioned especially for the series by such composers as James LaMaida and Alan Hovhaness.

FOURTH ANNUAL CONCERT SERIES, CHRIST CHURCH CATHEDRAL, ST. LOUIS.

The first concert in this current series was played in the City Art Museum on December 2, a program given in honor of Stravinsky's 75th birthday, sung and played by the St. Louis Chamber Chorus and members of the St. Louis Symphony, under the direction of Ronald Arnatt, musical director of the series. The program consisted of Stravinsky's Mass for chorus and double wind quintet, and "L'Histoire du Soldat," both of which were first performances in St. Louis.

The second concert, held in the cathedral, was December 17, and included Corelli's Christmas Concerto, "Dies Natalis" by Finzi, Bloch's Concerto Grosso for strings and piano obbligato, and Elgar's Allegro for strings.

Future programs in this series will present in recital Nita Akin and Charles Huddleston Heaton.

ST. PAUL'S CATHEDRAL, LONDON

For the benefit of TAO readers who attended last summer's ICO in London and who may have not learned why the sanctuary and one transept were boarded up; these two sections of the cathedral were hit by 500-pound bombs in the last war. Work has been received that the restoration, started in 1950, is now nearly complete and some time next year Queen Elizabeth II, Prince Philip and Queen Mother Elizabeth will participate in services of rededication.

You, the Reader

TAO:

After reading comments in TAO on the recent concerts in the Henry and Edsel Ford Auditorium, I became curious to know what is wrong with the hall acoustically. What sets up a condition that makes the reverberation period so short, blotted out, etc.?

It seems that modern engineers in the U. S. would have learned by this time how to put together all the necessary component

parts that go into a situation. What good is modern design if such a room for public gatherings cannot be made to serve in its fullest capacity? Seems to me the old story of designer, architect, engineer, contractor not giving an inch or paying attention to one of the most important things, or else a matter of gross ignorance.

Too bad to see such terrible mistakes repeated over and over. I would like to see people take a little more thought on a great many matters before things have gone so far it is impossible to correct a gross error.

In other words, auditoriums could have been built next year or a year later and designed properly if that is the mistake. I would like to know more about the situation. We have so many experts on subjects that mean absolutely nothing—experts trying to make a big deal out of something that has no truth in it. Looks to me like this might have happened with Ford Hall.

Sound scientific application of acoustics and sound transmission—a mouthful—but looks like a package deal that was sold and sure to run headlong into trouble.

Harris Taylor
New Carlisle, Ind.

TAO:

I sincerely believe "The American Organist" to be the most informative and certainly the most beautifully composed magazine I have ever seen. It has about it, because of its wide page margins, excellent cuts, and stylish type faces a classicism in journalism that equals the best of contemporary classic organ building. Each issue is as much a pleasure to the eye as hearing a great organist is a delight to the ear. Congratulations on a fine performance throughout 1957.

Don Schroeder
Cape Girardeau, Mo.

• *We're blushing, but we do thank you. You've done wonders to our morale. The Editor.*

TAO:

Thank you for your leading article by Dr. Ragatz (Can the Organ Be a Musical Instrument? Jan. 1958), with most of which

Maurice Garabrant

M.S.M., F.T.C.L., MUS.DOC.

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MUS. DOC.

Organist and Choirmaster

TRINITY CATHEDRAL

Cleveland, Ohio

Head of the Organ Department
Cleveland Institute of Music

I am in agreement. Dr. Ragatz' discussion of Bach's "phrasing" in two of the Schübler chorales and in other places may be, however, quite misleading, unless we remember that, in Bach's use of slurs, he was always motivated by his intimate knowledge, not of organ phrasing, but of *violin bowing*! The slurs in "Wachet auf" are certainly not phrase-marks at all, but simply the bowing slurs for the string melody in the cantata (No. 140). (In some performances of the cantata I have heard the disastrous results of a conductor's misunderstanding of this simple difference.)

For an organist to make a definite lifting at the point where the violinist changes the bow is, to my ears, going too far. I can only imagine that Bach retained the bowings, when making the organ version, through heedless copying or because he wanted the organist to make, at the points where the bow-direction changes, a barely perceptible lift. In no case would the composer of such noble melody wish its majestic phrases so painfully minced as they become when one mistakes bowing for phrasing.

Richard T. Gore
The College of Wooster
Wooster, Ohio

TAO:

I would refer you to your article by Oswald Ragatz in the January 1958 TAO. On page 9, right column, first paragraph. Concerning the "first" organ music, it is lost in the mists of ancient history; however, granted that much early vocal music was played on the organ, I would like to point out that the Tablature of Adam Heborgh (now in the Library of the Curtis

Institute, Philadelphia) is dated 1448 on the very first page. Moreover, that these pieces are not arrangements of vocal music is evident not only from the free rhapsodic style of the music itself, but the Latin text at the beginning ("Incipium praeludia diversarum. . .") may be translated: "Here begin preludes in various keys. . ." The Prelude has never been a vocal form. It is interesting to note also that at the bottom of this first page is the inscription "Praebulum bonum pedale sive manuale. . .", the earliest known indication of organ pedals in musical sources. Of the other sources of early organ music not based on vocal models, suffice it to mention only the *Buxheimer Orgelbuch*, which dates from about 1460.

The most important form of the Italian *Canzona* in the 16th and 17th century was originally instrumental arrangements (either for lute, keyboard, or other instruments) of the Franco-Flemish *Chansons* which enjoyed a widespread vogue in Italy. Numerous "arrangements" (with freely interpolated additions) were written and published as *Canzoni alla Francese*. I would mention such a collection of *Canzoni* designated as "per l'organo," published by Andrea Gabrieli

in 1571. It was mainly from these numerous "arrangements" that the idiomatic keyboard pieces later known simply as *Canzoni* developed. Among the many distinctions that may be made, they differed from the *Ricercari* in two principal respects: (1) their *Chanson* models were secular in origin, whereas the *Motet* was sacred; (2) they were of a more lively, freer style, and balanced form, as opposed to the stricter contrapuntal style of the motet-based *Ricercare*.

As for Dr. Ragatz' reference to the "Chaconne," it has never been a vocal form, and its development as an instrumental form had been traced back to its introduction (as a dance form) into Spanish, supposedly from the "New World," in the late 16th century.

Kenton Parton
Denton, Texas

TAO:

Congratulations to you for publishing the article by Melville Smith about a noble musician, one of the greatest figures in the organ world of today, Lady Susi Jeans [January TAO]. I may seem a little prejudiced in that I have enjoyed the friendship of Susi since the time when she first set foot in England as Susi Hock, a brilliant organist from Vienna, over 20 years ago. Mr. Smith does not exaggerate when he refers to the charm and courtesy of Lady Jeans as a sympathetic hostess to all musical people.

After her marriage to Sir James Jeans in 1935 how well I remember the installation of the neo-baroque organ in Cleveland Lodge and the repercussions produced from so many of the insular English organists. Our friends were simply bewildered by its severity

KENT McDONALD

St. James Episcopal Church
Birmingham, Michigan

JANET SPENCER MEDER

Children's Choir School
Washington, N. J.
Box 134

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SAC. MUS. DOC., F.A.G.O.
THE PRESBYTERIAN CHURCH
WESTFIELD, NEW JERSEY
Faculty, School of Sacred Music,
Union Theological Seminary, New York
Organist for "THE TELEPHONE HOUR"

W. WILLIAM WAGNER

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The Old Stone Church
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and complete absence of almost anything that the English organ of the last 200 years was supposed to have gained. Then came the revoicing of the somewhat over-shadowed organ in Sir James' drawing-room, as though to meet the new challenge! I have experienced many happy hours in the company of Sir James and Lady Jeans with both these instruments. Later I recollect the arrival at Cleveland Lodge of the pedal cembalo harpsichord, one of the few in England, followed by an exquisite clavichord by Tom Goff. Sir James had a mind "out of this world," as we say in America. It is hard to conclude from all his great achievements which was the most far reaching.

One of Jeans' first scientific undertakings was to confirm Lord Rayleigh's law governing the distribution among the different wavelengths of the energy radiated from a black body. The outcome was the Quantum theory. However, Jeans' most original work was done in the field of cosmogony. There are two treatises, his *Adams Essay* (1919) and "Astronomy and Cosmogony" (1928).

I am sure that Susi will forgive me for the ensuing reminiscence. Soon after the second world war my wife and I were once more able to make an occasional Sunday visit from London to Sir James and Lady Jeans at Cleveland Lodge. This occasion was a dank and foggy night and the fear of a tire puncture en route in those days spelled disaster. Before going in to dinner I casually remarked to Sir James, the mathematician: "Sir James, it is now two years since I have had a puncture in the old Hillman. Do you believe that if I had had a puncture only three weeks ago I would be less likely to have one on the way back than with the two years, record obtaining?" Sir James seemed to enjoy my little conundrums provided they were intelligent enough for him, but this time the look I received was enough for me to drop the matter.

About two hours later that evening, as we were bidding good night, Sir James made this aside to me at the doorway of Cleveland Lodge: "Referring to that question you asked me before dinner: I will give you an answer on your next visit." I was sur-

prised. Evidently it had been in his mind during dinner and now did not seem quite as stupid.

Three weeks later the sad message came to me at the London office of the Willis organ factory to the effect that Sir James had succumbed. With heavy heart my wife and I set out for the little church near Dorking where the funeral was to take place. At a point about 25 miles outside London one of the tires of the Hillman burst and we became unavoidably late for our farewell. As I labored to exchange the tire, I could easily imagine the spirit of Sir James hovering over me and laughingly proclaiming, "Well, you have had your answer!"

Lady Jeans' visit to this country two years later and her playing to us at Yale and in other places was greatly appreciated at a high level. We look forward to her return.

A. Thompson-Allen
Curator of Organs
Yale University

TAO:

Thank you for your notification of my subscription renewal. I can hardly wait until each copy comes each month. I find I do not agree with some of your readers. I've never read a copy of TAO that did not interest me.

Your department on new record releases particularly interests me as I have quite a few organ albums, "Bach on the Biggest" by Robert Elmore, being one of them.

I recently purchased a Kimball reed organ that is in excellent condition. I would

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like to hear more about reed organs.

Are you interested in stoplists and pictures of old organs? I recently saw a nice organ in the Jacksonville Museum. The case is beautiful, with Diapason-like show pipes across the top. This organ has been in continuous use for 65 years and is still playable. . . . I have noticed that some of your readers do not like Baroque or modern organs, or theatre organs, but I like *all* organ music. . . .

By the way, I sincerely enjoyed your December issue with the article on the organist Fred Scholl and "The Wurlitzer." I have four albums of "George Wright" and his five manual "Mighty Wurlitzer."

I have, truthfully, never enjoyed a magazine as much as I have yours.

Dwight D. Peden
Medford, Oregon

TAO:

The January issue is the greatest ever. The Ragatz and McManis items were explicit and to the point. Would that all builders would give their thoughts about each of their new instruments! Ragatz surely covered the ground in organ playing. Wouldn't it be interesting to have other organ teachers write about their concept of organ playing.

D. DeWitt Wasson
New York, N.Y.

TAO:

Would you be interested in this extract from a letter from Mme. Dupré, dated 16 January 1958, Paris? The oratorios, 2000th concert, and "Widor Square" should be of world interest, possibly.

"We had a perfect trip back home, with

the ocean as smooth as glass. . . . Since our return, life has been very full.

"On November 11, Marcel's oratorio 'La France au Calvaire' (which he composed for the dedication of the restored Rouen Cathedral in 1956) was performed in Salle Pleyel, Paris, with the Pasdeloup Orchestra, a fine choir, beautiful soloists, and Marcel at the organ. It was a tremendous success and all the papers gave wonderful comments.

"The oratorio is to be performed again in May at the Festival in Nantes. Then, at the end of November, we went to Germany, where two performances of his other oratorio, 'De Profundis,' were given—magnificent performances with choir of 150, orchestra of 90, and admirable soloists.

"In December, Marcel dedicated the new organ in the Church of St. Louis des Invalides, our military church. It was a tremendous and impressive ceremony in that beautiful church, with all the flags, generals, ambassadors, etc. Our Garde Republicaine Orchestra played Marcel's 'Poème Héroïque' (organ and brass), and his transcription of Liszt's 'St. Francis of Paula over the Sea.'

"Now we are leaving for Switzerland for

concerts. And on January 31, Marcel will give a recital of Widor's works in Lyon, where they are commemorating the 20th anniversary of his death—Lyon being his native city. The recital will be given in St. Francois, the church where both Widor's father and brother were organists, with a fine Cavaille-Coll organ. The name of Widor has recently been given by the Municipal Council to the Square before the church. And this concert happens to be the 2000th concert of his career."

Frederick C. Mayer
Dayton, Ohio

Personals

H. ALEXANDER MATTHEWS'

Christmas Cantata "The Eternal Light", recently published by H. W. Gray Co., Inc., was given December 15 in the First Congregational Church, Madison, Conn. under the composer's direction. Other performances were given in Grace Lutheran Church, Hartford, Conn.; by the Rose Valley Chorus in Strathmore, Pa.; Fourth Baptist Church in Philadelphia, Pa.; and in Haddon Heights, New Jersey.

DR. VIDA LATHAM

died at the age of 91, January 17, in her north side Chicago home. She was an organist, pianist, had earned degrees in dentistry from the University of Michigan, and in medicine from Northwestern University. She had composed many musical scores, and was adept in many arts and crafts.

GARTH EDMUNDSON

was awarded an honorary degree of Doctor of Music October 9, 1957, by Westminster College, New Wilmington, Pennsylvania, in recognition of his outstanding achievements as a composer. Dr. Edmundson is organist and choir director of First Presbyterian Church, New Castle, Pennsylvania, a post he has held for sixteen years.

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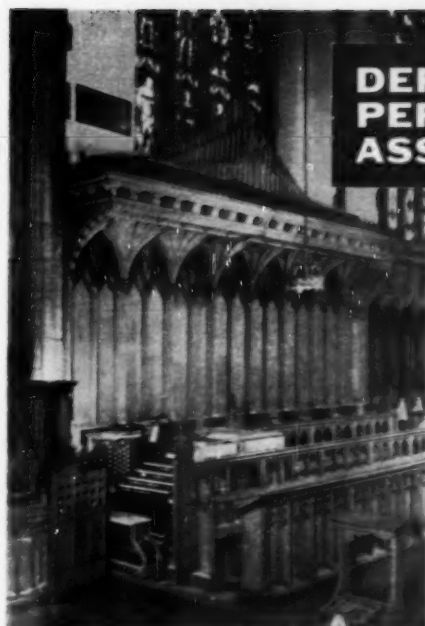
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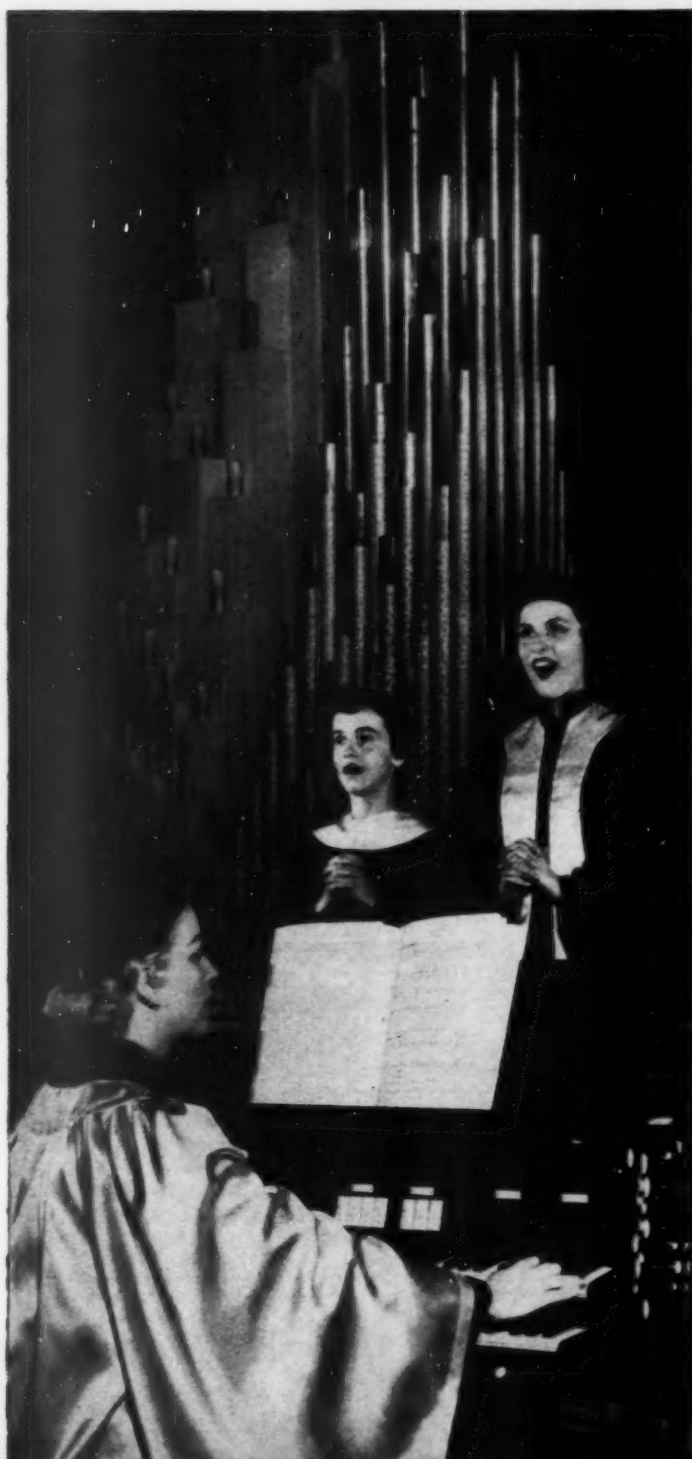
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